VICTORIA AND ALBERT MUSEUM.

# CHINESE ART.

STEPHEN W. BUSHELL, C.M.G., B.SC., M.D.

VOLUME II.

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VICTORIA AND ALBERT MUSEUM HANDBOOKS.

# CHINESE ART. VOL. II.

FIG. 1.—SQUARE BRICK, REDUCED, WITH MYTHOLOGICAL FIGURES AND INSCRIPTIONS.
Former Han Dynasty (B.C. 206–A.D. 8).
(*See* page 4.)

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NOTE.—The numbers attached to the titles of the illustrations in both volumes indicate the registered numbers of the objects in the Museum as well as the years when the specimens came into the collection.

## NOTE TO THIS EDITION.

IN this edition the text and illustrations are identical with those in the second edition issued in 1909, which was revised by the author himself. As Dr. Bushell is dead no change has been made, although in several places corrections might be thought desirable.

*May*, 1919. C. H. S.

# CHINESE ART.

## VOLUME II.

## CHAPTER I.

### POTTERY.

THE term *Pottery* is used here in its widest sense to include every production of the fictile art, comprising all kinds of earthenware and stoneware, as well as porcelain, its highest achievement. Chinese ceramic art is in all probability an indigenous culture and has been developed continuously from the rudest origin in Chinese soil. The general Chinese word for pottery is *t'ao*, a very ancient character, the construction of which shows that it originally meant "kiln," although now it is applied to all kinds of ware fired in kilns, from the commonest earthenware to the finest porcelain. Another character, *yao*, of more recent construction, is now used for "kiln"; and also, again, for the ware fired in the kiln, so that *kuan yao*, "imperial ware," is the ordinary name used for the productions of the imperial potteries at Ching-tê-chên. The word for earthenware is *wa*, the character for which was originally the picture of a rounded tile.

*Porcelain* was certainly invented in China. This is acknowledged, as it were, in England by the adoption of the word "china" as equivalent to porcelain; and even in Persia, where Chinese porcelain has been known and imitated for centuries, the only country to which an independent invention has been plausibly attributed by some writers, the word *chini* has a similar connotation. For the creation of a scientific classification of ceramic products we are indebted to Brongniart, and it may be well to define here the distinctive characteristics of porcelain. Porcelain ought to have a white, translucent, hard paste, not to be scratched

by steel, homogeneous, resonant and vitrified, exhibiting, when broken, a conchoidal fracture of fine grain and brilliant aspect. These qualities, inherent in porcelain, make it impermeable to water, and enable it to resist the action of frost even when uncoated with glaze. Among the characteristics of the paste given above translucency and vitrification define porcelain best. If either of these two qualities be wanting, we have before us another kind of pottery; if the paste possess all the other properties, with the exception of translucency, it is a stoneware; if the paste be not vitrified, it belongs to the category of terra-cotta or of faïence.

The Chinese define porcelain under the name of *tz'u*, a character first found in books of the Han dynasty (B.C. 206–A.D. 220), as a hard, compact, fine-grained pottery (*t'ao*), and distinguish it by the clear, musical note which it gives out on percussion, and by the test that it cannot be scratched by a knife. They do not lay so much stress on the whiteness of the paste, nor on its translucency, so that some of the pieces may fail in these two points when the fabric is coarse; and yet it would be difficult to separate them from the porcelain class. The paste of the ordinary ware, even at Ching-tê-chên, is composed of more heterogeneous materials than that fabricated at European factories, and may even be reduced in some cases to a mere layer of true porcelain earths (kaolin and petuntse) plastered over a substratum of yellowish-grey clay. The Chinese always separate, on the other hand, dark-coloured stonewares, like the reddish-yellow ware made at Yi-hsing, in the province of Kiangsu, known to us by the Portuguese name of *boccaro* (*see* Fig. 3), or the dense brown refractory stoneware produced at Yang-chiang, in the southern part of the province of Kuangtung, which is coated with coloured enamels, and is often put in European collections among the monochrome porcelains. This last variety, commonly called Kuang Yao, will be referred to later, and it is illustrated here in Figs. 4, 5, and 6.

FIG. 2.—POTTERY VASE WITH IRIDESCENT GREEN GLAZE.
Han Dynasty (B.C. 206–A.D. 220).
Bushell Collection.
H. 15 in., D. 11¼ in.

(*See* page 6.)

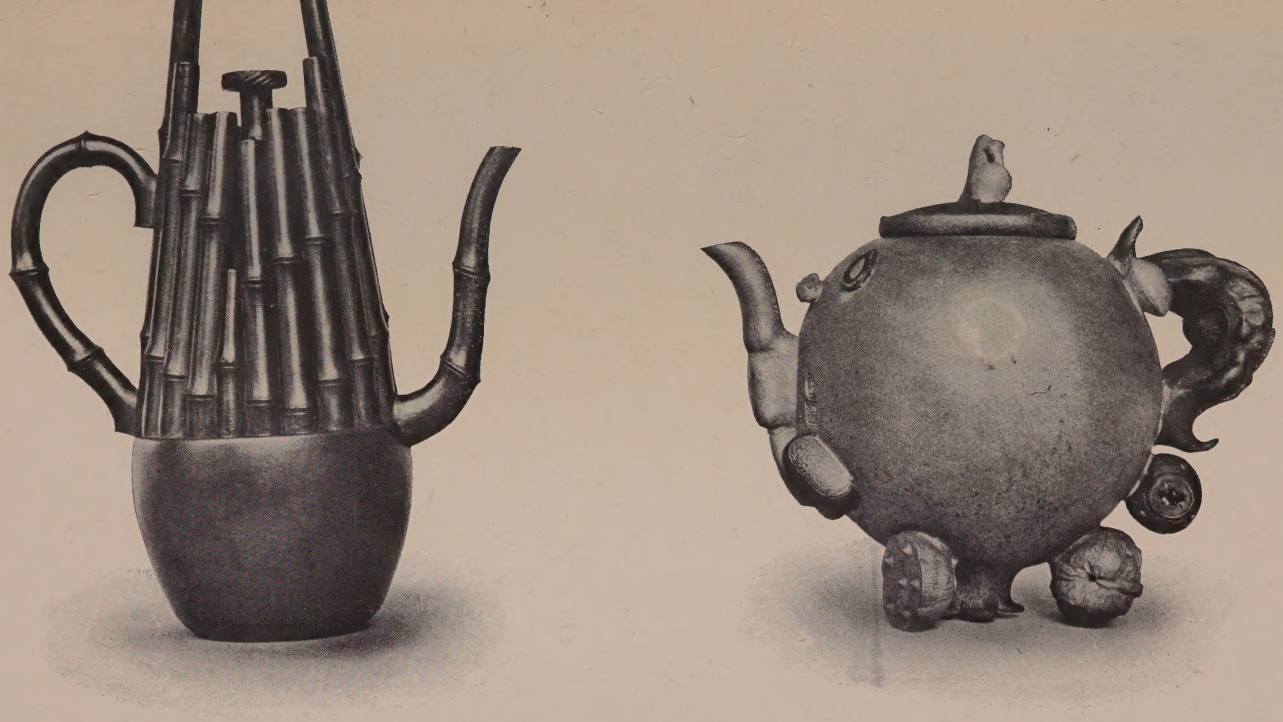


FIG. 3.—TWO TEAPOTS OF *YI HSING YAO* (CHINESE BOCCARO WARE).
Modelled in coloured clays in the form of (1) a *Shêng*, or mouth organ; (2) a *shih-liu*, or pomegranate, with a variety of other fruits attached.

Nos. 662, 629–'03. (1) H. 7⅛ in., D. 3 in. (2) H. 5¼ in., D. 6¼ in.

(*See* pages 2, 9.)

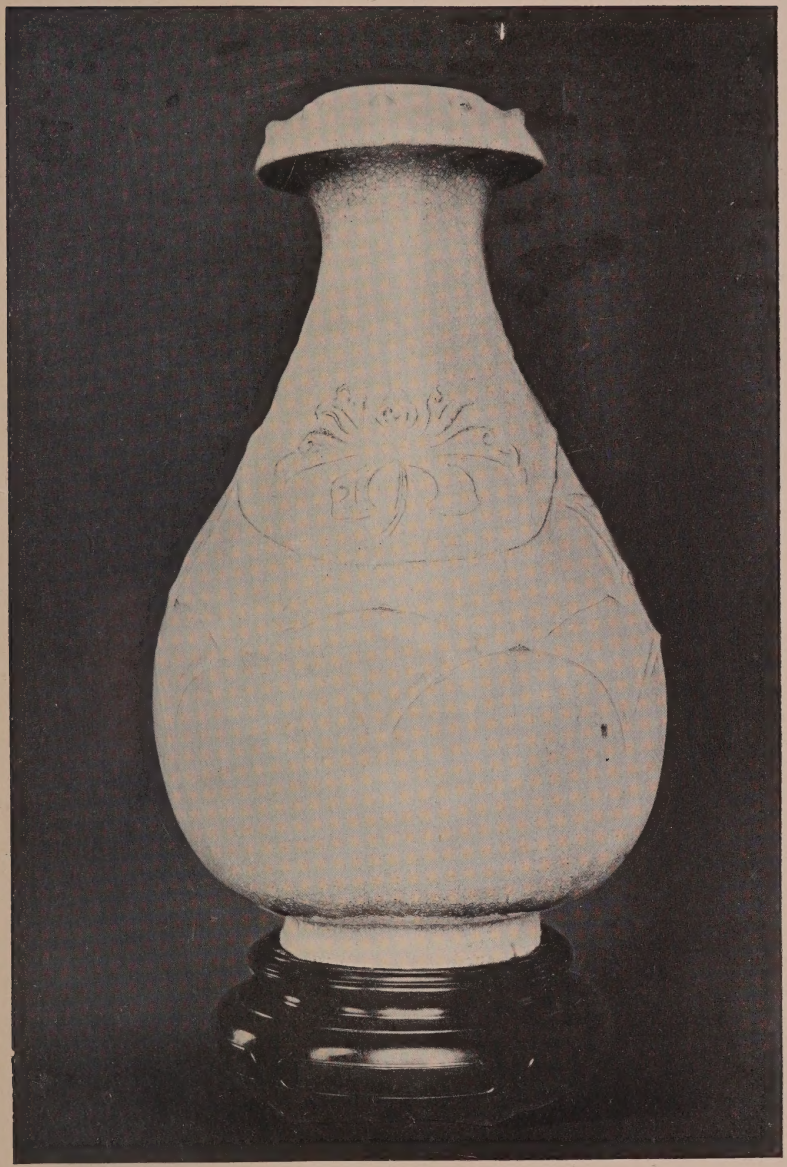


FIG. 4.—KUANG YAO VASE.
Lotus designs in relief under a grey crackled glaze.
No. 64–'84.
H. 15¼ in., D. 9¼ in.

(*See* pages 2, 12.)

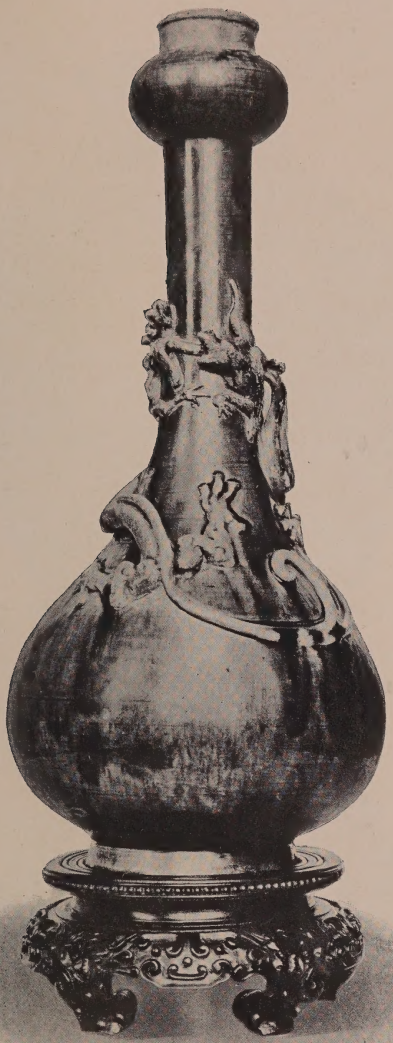


FIG. 5.—KUANG YAO VASE. GREEN, TURQUOISE, AND PURPLE.
With coiled dragon in high undercut relief.
No. 728–'83.
H. 16¼ in., D. 7¼ in.

(*See* pages 2, 12.)

FIG. 6.—KUANG YAO VASE.
Blue mottled glaze changing to brown at the mouth.
No. 810–'83.
H. $8\frac{3}{8}$ in., D. 5 in

(*See* pages 2, 13.)

Pottery in China passed through the usual stages of sun-dried and burned bricks, tiles, architectural ornaments, culinary utensils, funeral and sacrificial vases and dishes. The most ancient specimens dug up throughout Eastern Asia, from the burial mounds of Japan and Korea, as well as in China, resemble generally both in form and fabric the prehistoric pottery of other parts of the world. They are unglazed, and only the later examples show marks of having been fashioned on the wheel. The Chinese claim the invention of the potter's wheel, like many of the great nations of antiquity, and attribute it to a director of pottery attached to the court of the legendary emperor Huang Ti (Vol. I., p. 4), who "first taught the art of welding clay." The ancient emperor Shun, who was a potter before he was called to the throne, is said to have been a special patron of the art, the wine vessels and earthenware coffins of his time being alluded to in the ritual classics of the Chou dynasty. Wu Wang, the founder of the Chou dynasty, after his conquest of China in the 12th century B.C., is recorded to have sought out a lineal descendant of the emperor Shun, on account of his hereditary skill in the manufacture of pottery, to have given him his eldest daughter in marriage, and the fief of the state of Ch'ên, now Ch'ên-chou Fu in the province of Honan, to keep up there the ancestral worship of his accomplished ancestor. From this last dignitary, by the way, the famous Buddhist monk Yuan-chuang, whose travels in India in the 7th century are so well known, claims direct descent.*

There are many other references to pottery in the books of the Chou dynasty. The *K'ao kung chi*, cited in Vol. I., p. 63, has a short section on the pottery made for the public markets of the time, which gives the names and measurements of several kinds of cooking vessels, sacrificial vases and dishes, in the fabrication of which the different processes of throwing upon the wheel and pressing in moulds are clearly distinguished. The vessels are

* *See* Watters' *Yuan Chwang*, published by the Royal Asiatic Society, 1904 (Vol. I., p. 7).

described as made by two classes of craftsmen, called respectively *t'ao-jên*, "potters," and *fang-jên*, "moulders."

A curious account of the discovery of an ancient earthenware coffin on the south of Tan-yang-shan is recorded in the annals, in the fifth year (A.D. 506) of the reign of Wu Ti, the founder of the Liang dynasty; it was described as five feet high, over four feet in circumference, wide and flat-bottomed below and pointed above, opening in the middle like a round box with a cover; while the corpse was found buried inside in a sitting posture. The many other objects of pre-historic pottery unearthed in China in recent times are remarkably alike, both in form and ornamental details, the corresponding utensils of bronze which have been figured and described in Vol. I., Chap. IV., so that they need not detain us further. Pottery was, doubtless, the earliest material used for meat offerings and libations of wine in ancestral worship, and it has been retained ever since in the ritual of the poor, although supplanted by bronze in the ceremonial of the rich. The pottery of the Chou dynasty is occasionally incised with literary inscriptions of similar character to those found on bronze vessels of the time, and it is used by archæologists in the study of the ancient script, as in the *Shuo Wên Ku Chou Pu* cited in Vol. I., page 70, which reproduces many ancient characters in facsimile from funeral relics of clay. During the former Han dynasty, just before the Christian era, dates begin to appear, generally in the form of a stamp impressed under the foot of the piece, giving the title of the reign and the year, with the addition, perhaps, of its cyclical number.

Bricks of the Han dynasty were also often stamped with dates, to be dug up by future antiquaries on the sites of palaces, temples, and walled cities, and figured by them in many volumes. Such a brick is occasionally ground down to form a modern writer's ink palette, with the old "mark" left intact. Bricks of this period are often found moulded in relief with mythological figures, as in the example shown in Fig. 1, which is extracted from the *Chin Shih*

FIG. 7.—JU YAO KUAN-YIN TSUN. (VASE.) SUNG DYNASTY
Crackled celadon glaze of greyish-green tone.
Bushell Collection.
H. 19 in., D. 6¼ in.

(*See* page 23.)

FIG. 8.—TWO TING YAO VASES. SUNG DYNASTY.
Designs lightly tooled under a soft white crackled glaze of creamy tone.
Bushell Collection.

H. 13 in., D. 6⅛ in.

FIG. 9.—FIGURE OF KUAN TI, GOD OF WAR. MING DYNASTY.
Moulded in ivory-white Fuchien porcelain.
Salting Collection.
H. $13\frac{3}{4}$ in.

(*See* page 28.)

FIG. 10.—GROUP OF FUCHIEN WHITE PORCELAIN.

Tazza-Cup. 1678–'76. D. 3 in. Kuan Yin. 1123–'75. H. 9¼ in. Wine-Cup. 35–'83. H. 2½ in., W. 3 in.
Lion. 704–'83. H. 7¼ in. Seal. 40–'83. H. 1⅞ in. Wine-Cup. 34–'83. H. 3 in., W. 5⅜ in.

(*See* page 29.)

*So*, cited in Vol. I., page 66. The mythological figures inclosed in a rectangular panel surrounded by a geometrical border represent the four quadrants of the Chinese uranoscope, being: 1. The Blue Dragon of the East. 2. The Black Warriors, Tortoise and Serpent of the North. 3. The Red Bird of the South. 4. The White Tiger of ths West. The eight archaic characters filling in the intervals read—*Ch'ien ch'iu wan sui ch'ang lo wei yang*, "For a thousand autumns and a myriad years everlasting joy without end." There are many earthenware roof tiles of corresponding date figured in the same book, and the round flanges of the lowest tier are usually moulded with inscriptions of like good augury, pencilled so as to fill in the circular space with an ornamental design.

Pottery has always been an important adjunct to Chinese architecture, as described in Chap. III., where a brief account was given of the use of moulded antefixal ornaments of terra-cotta, and of the roofing of buildings with enamelled tiles coloured in obedience to strict sumptuary laws. The colours employed in China are powdered glazes made with a lead flux, and the method of application is worthy of notice, being somewhat like that of the firing of salt-glazed ware in Europe. After the tiles have been appropriately stacked in the kiln, the fire is lighted, and at the proper moment of combustion the pulverised enamel is thrown in through an aperture in the top of the kiln, to fall on the free surfaces of the tiles, melt, and coat them with one of the rich deep glazes of brilliant sheen which are so characteristic. The coloured glazes are used in combination, as well as singly, as may be seen in a variety of objects in European museums brought from the summer palaces at Yuan Ming Yuan which were burned in 1860, such as large images of Kuan-Yin enamelled with turquoise blue and other soft colours posed on purple pedestals, smaller Buddhist images once built in the brick walls of temples, dragons, k'ilins, phœnixes, and other grotesque figures that once formed antefixal ornaments of walls. Not the least interesting of these relics are

shields and trophies of European designs, and classical statuettes from the fountains of the Italian palace built at Yuan Ming Yuan for the emperor Ch'ien Lung under the superintendence of the Jesuit missionaries; all made at the time in the encaustic tile works near Peking.

The date of the introduction of glaze into the Chinese ceramic field is unknown, although it would appear to be earlier than that of the use of glass by them as an independent fabric for vessels. There is a class of faïence vessels of archaic form, moulded generally after bronze designs, invested with a lustrous dark green glaze derived from copper persilicate, which is universally attributed by native connoisseurs to the Han dynasty (B.C. 206–A.D. 220). The paste is buff coloured, or of darker shades of yellow and red, and is hardly to be scratched by the point of a knife; the glaze, approaching in tint that of the rind of a cucumber, or the leaf of a camellia, mottled over with darker clouds, is of finely-crackled texture, and often becomes strongly iridescent with age. A bottle-shaped vase of this class of dark reddish stoneware, modelled in the shape of a bronze ritual vessel of the time, and enamelled with a dark green iridescent glaze, much exfoliated, formerly in the Dana Collection at New York, was engraved with a date corresponding to B.C. 133, the second year of the period Yuan Kuang. A similar vase in the British Museum, although it has no inscription, evidently dates from about the same time. A striking example, illustrated in Fig. 2, comes from the collection of the celebrated antiquary Liu Hsi-hai, styled Yen-t'ing. The decoration, worked in the paste in a band three inches wide spreading round the shoulder of the vase, is composed of mythological figures in the style of the stone sculpture of the Han dynasty illustrated in Vol. I. Here we see figures riding upon dragons, with drawn bows in their hands, pursuing tigers, the scene being filled in with the usual grotesque surroundings, while the band is interrupted on either side by a monster's head supporting a ring, simulating a handle of the vase.

FIG. 11.—LUNG-CH'ÜAN CELADON. MING DYNASTY.
Open-work Vase. No. 1111–'75. H. $11\frac{1}{4}$ in., D. 6 in.
Round Dish. No. 300–'02. D. $13\frac{7}{8}$ in.
(*See* page 29.)

FIG. 12.—MASSIVE PIERCED PORCELAIN JAR. EARLY MING DYNASTY.
Decorated with coloured glazes of the *demi-grand feu*.
No. 25–'83.
H. 12¼ in., D. 13⅜ in.

(*See* page 30.)

FIG. 13.—BALUSTER PORCELAIN VASE. EARLY MING DYNASTY.
Decorated in raised outline with turquoise and white on a dark blue ground.
No. 701–'83. H. 14⅜ in., D. 7⅞ in.

(*See* page 30.)

FIG. 14.—IMPERIAL DRAGON PORCELAIN FISH BOWL (YÜ KANG). WAN LI PERIOD. Decorated in colours. Bushell Collection.

H. 22½ in., D. 21½ in.

(*See* page 30.)

It is a genuine relic of early art striving to outline its conception of the eternal cosmic conflict of heaven and earth. The dragon, as prince of the powers of the air, bestrides the frieze with gaping jaws and voice of thunder, while the tiger, the king of land animals, roars defiance, standing erect in the background. Two other specimens from the same Chinese collection are now in my possession: a tripod sacrificial vessel (*ting*) with upright loop handles and a cover surmounted by a ram's head; and a pail of bamboo, as it were, bound round with cords, with inverted strap handles springing upwards from monsters' heads, worked with a band of astrological design in relief, and invested, inside and out, with a crackled green glaze of the tones described above. The tigers' heads supporting the handles in these early pieces are usually emblazoned on the forehead with the character *wang* "king" as a symbolic sign. The lion, not being a native of China, does not occur in its primitive art, although it was introduced later in connection with Buddhism, figuring as the defender of the law and protector of sacred buildings.

The green enamelled ware of the Han dynasty just referred to is not porcelain, as the body lacks the two essential qualities of whiteness and translucency, although in select pieces the paste is compact and partially vitrified, so as to give out a resonant note when tested with the finger nail in Chinese fashion. It is interesting as giving a fixed point for the study of the subsequent development of the ceramic art in China. On the one hand, a gradual progress in the selection of materials and in the perfection of methods of manufacture, in the districts where kaolin was available, culminated in the production of porcelain. On the other hand, where coloured clays only were mined, evolution was restricted to refinement of the paste, improvement of technique, the introduction of new methods of decoration, such as coloured enamels of other tints, and the like. One is apt to neglect the fact that while porcelain was being turned out in ever-increasing quantities, other Chinese factories have continued to work all

the time in the old lines, producing various kinds of faïence and stoneware, of which select examples occasionally find their way abroad. Some of the pieces exhibit curiously archaic characteristics and are consequently sometimes classed, even by the expert, among relics of the Sung dynasty, in spite of the fact that the potters' marks, stamped under the feet, betray a much more recent origin. A short account of two of the principal factories, of which the names have been mentioned on a former page, may be given here, to clear the ground for the consideration of porcelain proper. These two wares are—1. *Yi Hsing Yao*, from the province of Kiangsu; 2. *Kuang Yao*, from the province of Kuangtung.

Yi Hsing Yao.—When landing from a steamer at Shanghai one sees on the wharf a number of pedlars offering for sale teapots and cups of quaint form, and a variety of small, useful and ornamental objects, made of a fine fawn-coloured or reddish-brown stoneware. This pottery (*yao*), one finds on inquiry, is produced on the western shores of the T'ai Hu, the celebrated lake which has Suchou on its eastern bank, at the potteries of Yi-hsing-hsien, in the prefecture of Chang-chou-fu. The Chinese prefer this finely levigated ware to any other, even to porcelain, for infusing tea, and for jars to preserve the flavour of delicate sweetmeats. The teapots are often made in fantastic forms, such as a dragon rising from waves, a phœnix or other bird, a section of bamboo, the gnarled trunk of a pine, or a branch of blossoming prunus; a fruit, such as a peach, a pomegranate, or a finger citron; a flower like the nelumbium, the Chinese lotus. The body tints of the ware range from pale buff, red, and brown, to chocolate—reds predominating; and differently coloured clays may be used in combination on the same piece, embossed designs, in red, for instance, being relieved by a fawn-coloured background. Some pieces derive their sole charm from the simple elegance of the form and the soft self-colour of the faïence in which it is modelled. Others are embossed with mouldings, impressed with delicate

FIG. 15.—TALL PORCELAIN BEAKER. MING DYNASTY.
Painted in enamel colours (*wu ts'ai*).
No. 76–'83.
H. 21 in., D. 9 in.

(*See* page 30.)

FIG. 16.—PORCELAIN BOTTLE PAINTED IN ENAMEL COLOURS.
Mounted as a Ewer in gilt copper of early 17th century Florentine work.
No. 29–'81.
H. 11½ in., D. 5 in.

(*See* page 31.)

FIG. 17.—PORCELAIN JAR OF EARLY *FAMILLE VERTE* STYLE.
Mounts of Persian brass work, pierced and chased.
No. 1730–'76.
H. 15¼ in., D. 9¼ in.

(*See* page 31.)

FIG. 18.—BLUE AND WHITE PORCELAIN JAR. EARLY MING DYNASTY. The "four elegant accomplishments"—Music, Chess, Writing and Painting. No. 6840—'60.

H. 14 in., D. 15½ in.

(*See* page 31.)

diapers, or chiselled with decorative designs. Others, again, are painted with enamel colours, applied with a brush in sensible relief, or inlaid, as it were, in a ground previously worked for the purpose, after the technique of a *champlevé* enamel on copper. The material makes a charming background for a spray of flowers worked in clear cobalt blue with a vitreous flux, or for a landscape lightly pencilled in the soft greyish white afforded by arsenic. The decoration in multiple colours is almost too elaborate, especially when the piece is completely covered, so that none of the ground is visible, and the nature of the excipient can only be detected by examining the rim of the foot underneath.

All kinds of things usually made of porcelain in China are fabricated at Yi-hsing of this peculiar faïence, but it is considered most suitable for small *objets de luxe*, and these are often very cunningly and minutely finished. Miniature teapots and fruit and flowers of natural design are adapted to hold water for the writer's palettes; scent bottles, rouge pots, powder boxes, saucers, and other nameless accessories are provided for the toilet table; flower vases, comfit dishes, chopstick trays, and miniature wine-cups for the dining board. The mandarin wears a thumb-ring, a tube for the peacock feather in his hat, and has enamelled beads and other ornaments for his rosary made of this material; the Chinese exquisite carries a snuff bottle, the tobacco smoker has a decorated water-pipe, and the opium devotee selects a bowl and muzzle for his bamboo pipe artistically inlaid in soft vitrified colour at these kilns.

Two teapots of quaint form from the potteries of Yi-hsing are illustrated in Fig. 3. The first, one of a pair, is moulded in brown *boccaro* ware in the form of a *shêng*, or mouth-organ, of which the blowing tube makes the spout of the teapot. The second teapot and cover is made of buff-coloured stoneware in the shape of a pomegranate, reversed, to which are attached various other fruit and seeds in different coloured clays. The handle is the fruit of the buffalo horn (*Trapa bicornis*); the feet

are a nelumbium, lichi, and walnut; a mushroom forms the lid. There is an impressed seal-mark on the body near the spout.

The Yi-hsing potteries flourished most under the Ming dynasty, having been founded by Kung Ch'un in the reign of Chêng Tê (1506–1521). A more famous potter named Ou worked here during the reign of Wan Li (1573–1619), who excelled in the imitation of the antique. He is said to have successfully reproduced the crackled glaze of the ancient Ko Yao, as well as the purple shades of the old imperial ware and the variegated Chün-chou pottery of the Sung dynasty, upon the characteristic brown stoneware of the place. Shortly after his time a special book was written by Chou Kao-ch'i, under the title *Yang-hsien ming hu hsi*, an account of the teapots (*ming hu*) made here (Yang-hsien being an old name of Yi-hsing), with the story of the families of potters, much of which has recently been translated by Captain F. Brinkley in his *Japan and China*, vol. ix.

When this faïence was first imported into Europe it was called *boccaro* by the Portuguese, and the name has remained. Böttger, the inventor of Saxon porcelain, first tried his hand at the imitation of the material in 1708, with some success, although his essays hardly deserved the epithet of *porcelaine rouge* with which they were baptized. The Elers copied the red varieties with great exactness in Staffordshire, so that it is not always easy, according to Sir Wollaston Franks, to distinguish their productions from Oriental examples.

KUANG YAO.—The ceramic productions of the province of Kuangtung are included under the general Chinese term of *Kuang yao Kuang*, being a contraction of the name of the province, *yao*, "pottery." The manufactures are all of stoneware, no porcelain being fabricated in this province, although quantities are brought overland "in the white" from Ching-tê-chên to Canton, to be decorated in the Canton workshops with enamel colours and refired there in muffle stoves. There are three principal centres

FIG. 19.—PORCELAIN JAR PAINTED IN DEEP FULL BLUE. MING DYNASTY.
Typical example of the Chia Ching period (1522–66).
No. 375–'03.
H. 13½ in., D 12½ in.

(*See* page 31.)

FIG. 20.—BLUE AND WHITE PORCELAIN WINE POT. MING DYNASTY. With Elizabethan silver-gilt mounts of the year 1585.

No. 7915–'62.

H. 10 in., W. 6¾ in. by 4½ in.

(*See* page 31.)

FIG. 21.—BLUE AND WHITE PORCELAIN BOTTLE. WAN LI PERIOD.
Pierpont Morgan Collection.
H. 13¼ in., D. 7¼ in.

(*See* page 31.)

FIG. 22.—BLUE AND WHITE PORCELAIN DISH. WAN LI PERIOD.
Mountain landscape and figures. Border of lotus flowers.
Pierpont Morgan Collection.
H. 4 in., W. 14¼ in.

(*See* page 31.)

of manufacture of pottery in the province demanding a word of notice.

The first centre is in the north of the province in the neighbourhood of the treaty port of Amoy, from which the production is exported by sea to all parts of the world, for the use more especially of Chinese settlers. Large potteries are worked at Pakwoh, a village near Shihma, between Amoy and Changchou, turning out a coarse blue industrial ware, modelled in fantastic shapes, which is exported to all parts of the southern provinces of China, to India, the Malay Archipelago, and Siam. The articles are mostly intended for domestic use and are of familiar type, so that they may be passed by here.

The second centre is in the south of the province at the department of Yang-ch'un, in the prefecture of Chao-ch'ing. The official topography of the province *Kuang tung t'ung chih* published in the reign of Yung Chêng alludes, in book lii., to the pottery ware (*t'ao ch'i*) produced in this department, and says :—

"The potters working here in the present day are all natives of the province of Fukien, who make nothing but imitations of the ancient celadon wares of Lung ch'üan, and even this is not of the highest class."

This last depreciatory remark refers doubtless to the quality of the paste, which is often ill-fired and loose in texture, as may be seen in many of the crackled celadon vases brought from Borneo and other islands of the eastern archipelago, some of which may be credibly attributed to this source.

The third and most characteristic centre of the manufacture of Kuang yao is the district city of Yang-chiang, under the jurisdiction of the same prefecture as the last, but nearer the sea coast. A peculiarly dense, hard and refractory stoneware is fabricated here, the body of which ranges from reddish brown, and dark grey shades to black. All kinds of things are made at this place, including architectural ornaments, cisterns, fish bowls and flower pots for gardens, tubs and jars for storage, domestic utensils, religious images, sacred figures and grotesque animals,

besides an infinity of smaller ornamental and fantastic curiosities. These potteries are distinguished for the qualities of the glazes with which the dark brown body is invested. One of them, a *soufflé* blue, was copied in the imperial porcelain manufactory by T'ang Ying, from a specimen specially sent from the palace at Peking for the purpose.

The glazes are usually of the mottled and variegated class, the prevailing ground being cobalt blue, which may be streaked and flecked with green and pass into olive-brown towards the rim. But several other colours occur, such as manganese purple, camellia leaf green, and crackled greys; they are usually colours of the *demi-grand feu*, but include a brilliant red of *sang-de-bœuf* tone running down in thick lustrous waves. In some pieces the surface is only partially covered, the glaze stopping short in an irregularly curved line before it reaches the bottom, congealing in thick drops, so that a third of the vase may be left bare. In this it resembles some of the ancient wares of the Sung dynasties with which it may be confounded if special attention be not paid to the distinctive characteristics of the paste.

Three typical specimens of Kuang Yao have been selected from the Museum for illustration, without attempting to refer them to any of the particular potteries of the province. The first, Fig. 4, is a vase of dense kaolinic faïence modelled in relief with ornamental motives taken from the lotus, covered with a grey crackled glaze; the body is encircled by a double tier of lotus petals, a conventional blossom is seen in the foreground springing from a scroll on the shoulder of the vase, and its swelling lip displays a ring of studs, simulating the seeds of a lotus pod.

The second, Fig. 5, is a tall, gracefully shaped vase of greyish stoneware, with a pear-shaped body tapering to a long slender neck, bulging at the top, ornamented with archaic dragons (*ch'ih lung*) coiling round the shoulder of the vase executed in high undercut relief; the body is covered with a bright green glaze,

FIG. 23.—BLUE AND WHITE PORCELAIN BOWL. WAN LI PERIOD.
Decorated with stags in ten panels; inside with a hare and panels of flowers.
Pierpont Morgan Collection.
H. $5\frac{7}{8}$ in., Total W. $12\frac{3}{4}$ in.

(*See* page 31.)

FIG. 24.—BLUE AND WHITE PORCELAIN BOWL MARKED WAN LI.
Decorated with phœnixes and sprays of conventional flowers.
Pierpont Morgan Collection.
H. 4 in., Total W. 9 in.

(*See* page 31.)

FIG. 25.—PLUM BLOSSOM PORCELAIN JAR, *MEI HUA KUAN*, WITH BELL-SHAPED COVER.

Sprays of the wild *prunus* on a pulsating ground of brilliant blue.

No. 774–'86.

H. 10⅛ in., D. 8 in.

(*See* page 33.)

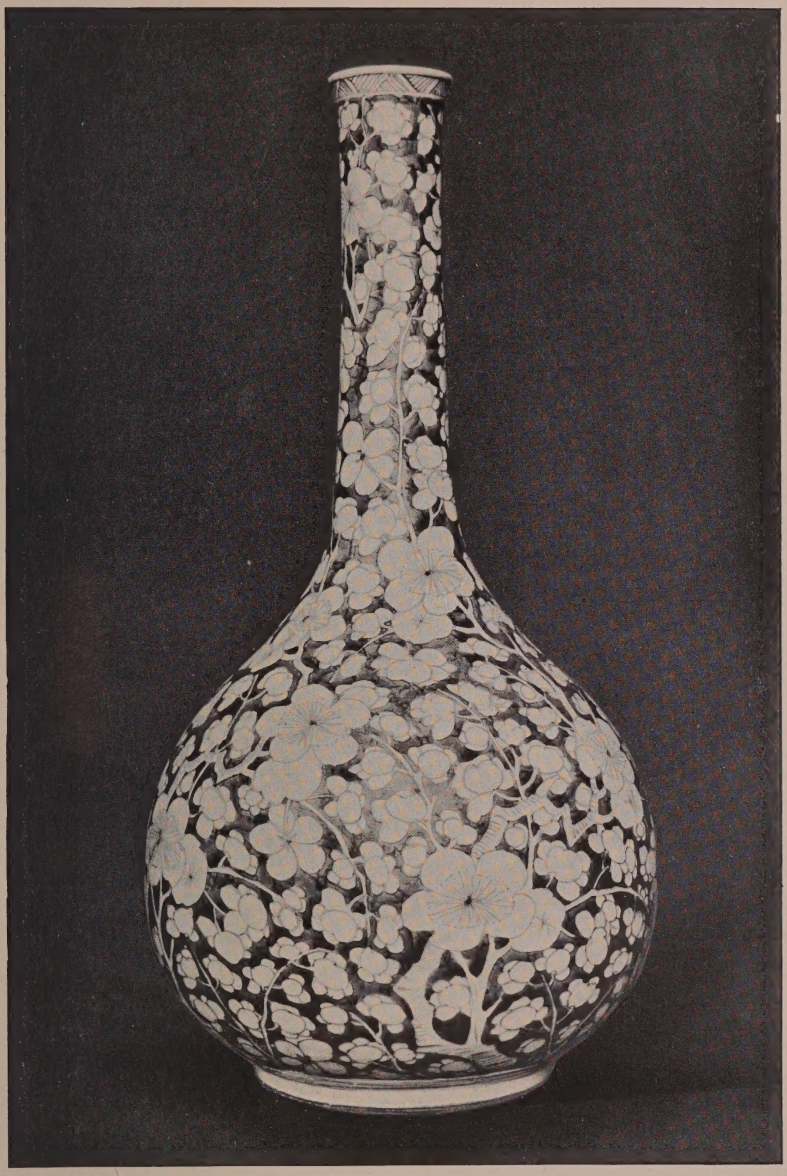


FIG. 26.—PLUM BLOSSOM PORCELAIN BOTTLE, *MEI HUA P'ING*.
Decorated with sprays of wild *prunus* springing upward from the base.
Salting Collection.

H. 17 in., D. 8⅝ in.

(*See* page 33.)

the dragons are turquoise and purple, all three glazes being of finely crackled texture.

The third, Fig. 6, is an example of the kind of ware which has sometimes been wrongly attributed to the Sung dynasty. The body, composed of a peculiarly dense dark-coloured stoneware, is invested with a deep blue mottled glaze of transmutation (*yao-pien*) or *flambé* type, thickening towards the foot of the vase, and changing to brown at the mouth where it is thinnest. The seal-mark stamped in the paste underneath *Ko Ming hsiang chih,** "made by Ko Ming-hsiang," is a potter's mark, recording the individual name of the maker. A mark *Ko Yuan hsiang chih,** stamped underneath vases of the same class, is attributed to a brother of the above. The two brothers are said to have worked together early in the reign of Ch'ien Lung. The name of the potter is rarely found attached to his work in China, which differs in this respect from Japan.

## PORCELAIN.

PORCELAIN has been broadly defined as the generic term employed to designate all kinds of pottery to which an incipient vitrification has been imparted by firing. This translucent pottery may be divided into two classes: 1. Hard paste, containing only natural elements in the composition of the body and the glaze. 2. Soft paste, where the body is an artificial combination of various materials agglomerated by the action of fire, in which the compound called a *frit* has been used as a substitute for a natural rock. No soft paste porcelain, as here defined, has ever been made in China, so that it need not be referred to further. All Chinese porcelain is of the hard paste variety. The body consists essentially of two elements—viz., the white clay, or *kaolin*, the unctuous and infusible element, which gives plasticity to the paste, and the felspathic stone, or *petuntse*, which is fusible

* These marks are given in facsimile among the "Marks and Seals" reproduced in an appendix to this chapter (pp. 43–57).

at a high temperature, and gives transparency to the porcelain. Of the two Chinese names, which have become classical since they were adopted in the dictionary of the French Academy, *kaolin* is the name of a locality near Chingtêchên where the best porcelain earth is mined, *petuntse*, literally "white briquettes," refers to the shape in which the finely pulverized porcelain stone is brought to the potteries, after it has been submitted to the preliminary processes of pounding and decantation. The felspathic stone from Ch'i-mên-hsien, in the province of Kiangsu, has been chemically analysed by Ebelmen, who describes it as a white compact rock of slightly greyish tinge, occurring in large fragments covered with manganese oxide in dendrites, and having crystals of quartz imbedded in the mass, which fuses completely into a white enamel under the blowpipe.

In actual practice many other materials, such as powdered quartz and crystallized sands, for example, are added to the above two essential ingredients in the preparation of the body of Chinese porcelain, which varies very widely in composition. A special paste made of *huang tun*, or "yellow bricks," derived from a very tough compact rock, pounded in larger water-mills, is used for coarser ware, and is said to be indispensable for the proper development of some of the single-coloured glazes of the high fire.

The glaze *yu*, of Chinese porcelain, is made of the same felspathic rock that is used in the composition of the body, the best pieces of *petuntse* being reserved for the glaze, selected for their uniform greenish tone, especially when veined with dendrites like leaves of the *arbor vitæ*. This is mixed with lime, prepared by repeated combustion of grey limestone, piled in alternate layers with ferns and brushwood cut from the mountain side. The action of the lime is to increase the fusibility of the felspathic stone. The finest *petuntse*, called *yu kuo* or "glaze essence," and the purified lime, called *lien hui*, separately made with the addition of water into *purées* of the same thickness, are after-

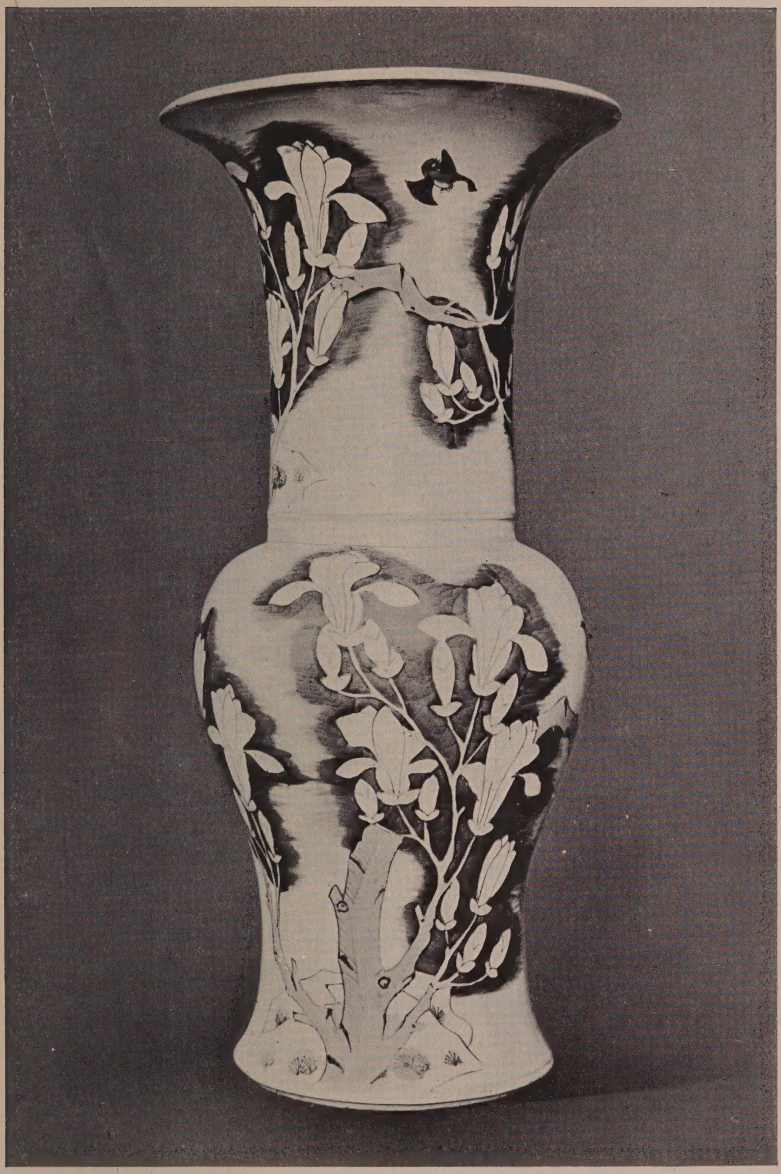


FIG. 27.—BEAKER-SHAPED PORCELAIN VASE, *HUA KU* WITH SPRAYS OF MAGNOLIA.

The white flowers, worked in relief, vignetted in blue.

Salting Collection.

(*See* page 34.) H. 18⅛ in., D. 8⅝ in.

FIG 28.—PORCELAIN JAR WITH COVER PAINTED IN BLUE WITH FEMALE FIGURES AND FLOWERS.

No. 76–'87.

H. 19¼ in., D. 7⅝ in.

(*See* page 34.)

FIG. 29.—PORCELAIN VASE DECORATED WITH PANELS OF FLOWERS AND LANDSCAPES.

Reserved on a floral ground of chrysanthemums, white on blue.
No. 287–'86.

H. 18⅛ in., D. 7⅜ in.

(*See* page 34.)

FIG 30.—PORCELAIN VASE PAINTED IN BRILLIANT BLUE WITH CONVENTIONAL FLOWERS AND FOLIAGE.

No. 91–'87.

H. $16\frac{7}{8}$ in., D. $9\frac{1}{4}$ in.

(*See* page 34.)

wards mixed by measure in different proportions to make a liquid glaze. This glaze is finally put on the raw body with the brush, by dipping, or by insufflation. T'ang Ying tells us that in his time the glaze of the highest class of porcelain was composed of ten measures of the *petuntse purée* with one measure of the liquid lime. Seven or eight ladles of *petuntse* with three or two ladles of lime were used for the glazes of the middle class. With *petuntse* and lime in equal proportions, or with lime predominating, the glaze was described by him as fit only for coarse ware.

The glaze of Chinese porcelain always contains lime. It is the lime which gives it a characteristic tinge of green or blue, but at the same time conduces to a brilliancy of surface and a pellucid depth never found in more refractory glazes which contain no lime. This has been proved, moreover, at Sèvres, and it is interesting to note that, according to M. Vogt, the glaze of the *nouvelle porcelaine* recently made there is prepared with 33 per cent. of chalk.

ORIGIN.—It is generally agreed that porcelain was first made in China, but authorities differ widely in fixing a date for its invention. The Chinese attribute its invention to the Han dynasty when a new character *tz'ŭ* was coined to designate, presumably, a new substance. The official memoir on "Porcelain Administration" in the topography of Fou-liang (*Fou-liang-hsien Chih*, book viii., folio 44), the first edition of which was published in 1270, says that, according to local tradition, the ceramic works at Hsin-p'ing (an old name of Fou-liang) were founded in the time of the Han dynasty, and had been in constant operation ever since. This is confirmed by T'ang Ying, the celebrated superintendent of the Imperial potteries, appointed in 1728, who states in his autobiography that the result of his researches shows that porcelain was first made during the Han dynasty at Ch'ang-nan (Ching-tê-chên), in the district of Fouliang. The industrial environment of the period lends a certain plausibility to the theory, as we know that quantities of glass vessels were being

imported at the time from the workshops of Syria and Egypt, and it seems natural that experiments should be made to fabricate something of the kind at the Chinese potteries. The eminent Japanese art critic, Kakasu Okakura, in his *Ideals of the East*, suggests that the alchemists of the Han dynasty, in their prolonged research for the *elixir vitæ* and the philosopher's stone, may have somehow made the discovery, and he arrives at the conclusion that, "we may ascribe the origin of the wonderful porcelain-glaze of China to their accidental discoveries."

In the Wei dynasty (221–264) which succeeded the Han we read of a glazed celadon ware made at Lo-yang for the use of the palace, and in the Chin dynasty (265–419) have the first mention of blue porcelain, produced at Wên-chou, in the province of Chehkiang, the progenitor of the sky-blue glazes tinted with cobalt which afterwards became so famous. The short-lived Sui dynasty (581–617) is distinguished for a kind of green porcelain (lü tz'ŭ), invented by a President of the Board of Works named Ho Chou, to replace green glass, the composition of which had been lost, since its introduction by artisans from Northern India about A.D. 424.

Much progress must have been made meanwhile in the ceramic production of the province of Kiangsi, as it is recorded in the topography of Fou-liang, referred to above, that in the beginning of the reign of the founder of the T'ang dynasty, T'ao Yü, a native of the district, brought up a quantity of porcelain to the capital in Shensi, which he presented to the emperor as "imitation jade." In the fourth year (A.D. 621) of this reign the name of the district was changed to Hsin-p'ing, and a decree was issued directing Ho Chung ch'u and his fellow potters to send up a regular supply of porcelain for the use of the imperial palace. The simile of "imitation jade" is significant, and almost proves that it must have been really porcelain, especially as it was the production of the place where the finest porcelain is made in the present day. White jade has always been the ideal of the Chinese potter,

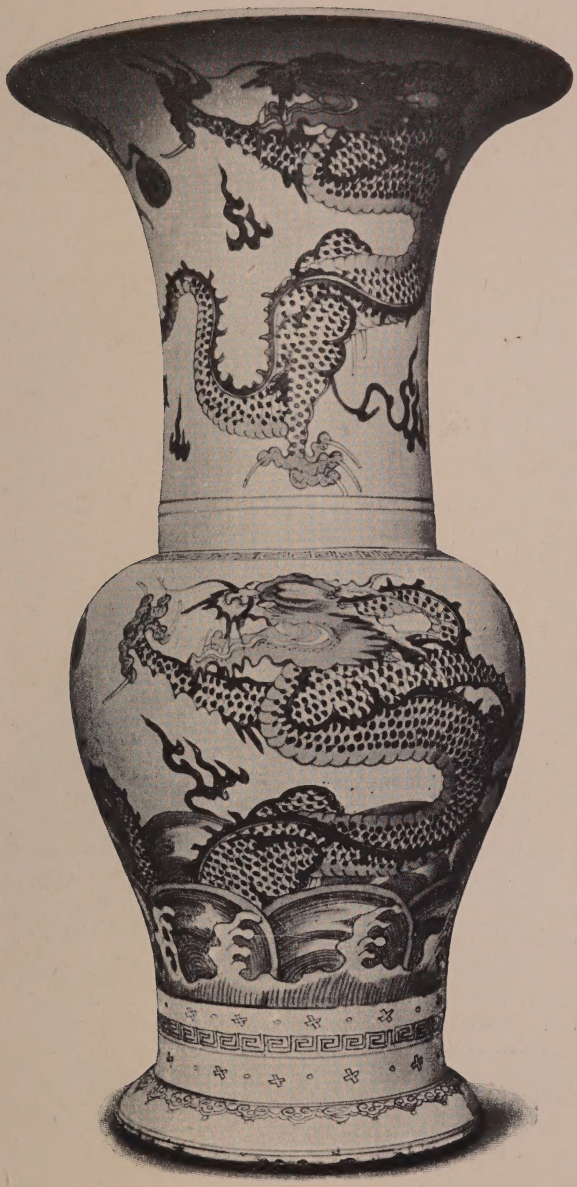


FIG. 31.—BLUE AND WHITE PORCELAIN VASE WITH FOUR-CLAWED DRAGONS RISING FROM THE SEA.

Marked underneath with a leaf and fillet.

No. 100–'83.

(*See* page 34.) H. 17⅝ in., D. 7⅝ in.

FIG. 32.—BLUE AND WHITE PORCELAIN BOTTLE. LIONS SPORTING WITH BROCADED BALLS.
In Chinese, "Shih-tzŭ kun hsiu ch'iu,"
No. 64–'87.
(*See* page 34.) H. $17\frac{7}{8}$ in., D. $8\frac{1}{2}$ in.

FIG. 33.—PORCELAIN BOWL PAINTED IN BLUE WITH LITERARY LADIES AND BOYS PLAYING.
No. 277–'86.

H. 4 in., D. $8\frac{1}{8}$ in.

(*See* page 34.)

FIG. 34 —POWDER BLUE PORCELAIN BOTTLE. RESERVES PAINTED IN BLUE. Lobed, fruit-shape, and fan-shape panels, with monsters, flowers, etc. No. 275–'86.

H. 16½ in., D. 8¼ in.

(*See* page 34.)

whose finished work actually rivals the most highly polished nephrite in purity of colour, translucency, and lustre, while the egg-shell body attains the same degree of hardness (6·5 of Mohs' scale), so that it can be scratched by a quartz crystal, but not by the point of a steel knife.

There are abundant references to porcelain in the voluminous literature of the T'ang dynasty (618–906). The official biography of Chu Sui in the annals recounts the zeal which he showed, when superintendent of Hsin-p'ing, in obeying a decree, issued in 707, ordering sacrificial utensils for the imperial tombs. The *Ch'a Ching*, a classical book on tea, describes the different kinds of bowls preferred by tea drinkers, classifying them according to the colour of their glaze in enhancing the tint of the infusion. The poets of the time liken their wine cups to "disks of thinnest ice," to "tilted lotus leaves floating down a stream," to white or green jade. A verse of the poet Tu (803–852) is often quoted referring to white porcelain from the province of Ssŭch'uan :—

> "The porcelain of the Ta-yi kilns is light and yet strong.
> It rings with a low jade note and is famed throughout the city.
> The fine white bowls surpass hoar frost and snow."

The first line of this verse praises the fabric, the second the resonance of the tone, the third the purity of the white glaze.

The bowls most highly esteemed for tea were the white bowls of Hsing-chou, now Shun-tê-fu, in the province of Chihli, and the blue bowls of Yueh-chou, the modern Shao-hsing-fu, in Chehkiang. They both rang with a clear musical note and are said to have been used by musicians, in sets of ten, to make chimes, being struck on the rims with little rods of ebony.

Arab trade with China flourished during the eighth and ninth centuries, when Mohammedan colonies settled in Canton and other seaport towns. One of the Arabian travellers named Soleyman wrote an account of his journey, which has been trans-

lated into French, and which gives the first mention of porcelain outside China. He says :—

"They have in China a very fine clay with which they make vases which are as transparent as glass; water is seen through them. These vases are made of clay."

The Arabs at this time were well acquainted with glass and could hardly have mistaken the material, so that their evidence is of special value.

Passing on to the Emperor Shih Tsung (954–959) of the Posterior Chou, a brief dynasty established at K'ai-fêng-fu just before the Sung, we have a glimpse of a celebrated production known afterwards as Ch'ai Yao, Ch'ai being the name of the reigning house. The porcelain was ordered at this time by imperial rescript to be :—

"As blue as the sky, as clear as a mirror, as thin as paper, and as resonant as a musical stone of jade."

This eclipsed in its delicacy all that preceded it and soon became so rare that it was described as a phantom.

The various delicate wares referred to in the above extracts have all probably long since disappeared and we must be content with literary evidence of their existence. The Chinese delight in literary research, as much as they fear to disturb the rest of the dead by digging in the ground, so that we have no tangible proof, so far, of the occurrence of true porcelain, and can only hope for the future appearance of an actual specimen of early date. Meanwhile we may reasonably accept the conclusion of the best native scholarship that porcelain was first made in the Han dynasty, without trying, as Stanislas Julien has tried on very insufficient grounds, to fix the precise date of its invention.

### CLASSIFICATION OF CHINESE PORCELAIN.

A correct classification should be primarily chronological, and the specimens should be, secondarily, grouped under the headings of the localities at which they were produced, and, thirdly, each

FIG. 35.—POWDER BLUE PORCELAIN VASE RESERVES PAINTED IN ENAMEL COLOURS.

Panels of flowers painted in brilliant enamels of the K'ang Hsi period. Salting Collection.

H. 7 in., D. 6 in.

(*See* page 34.)

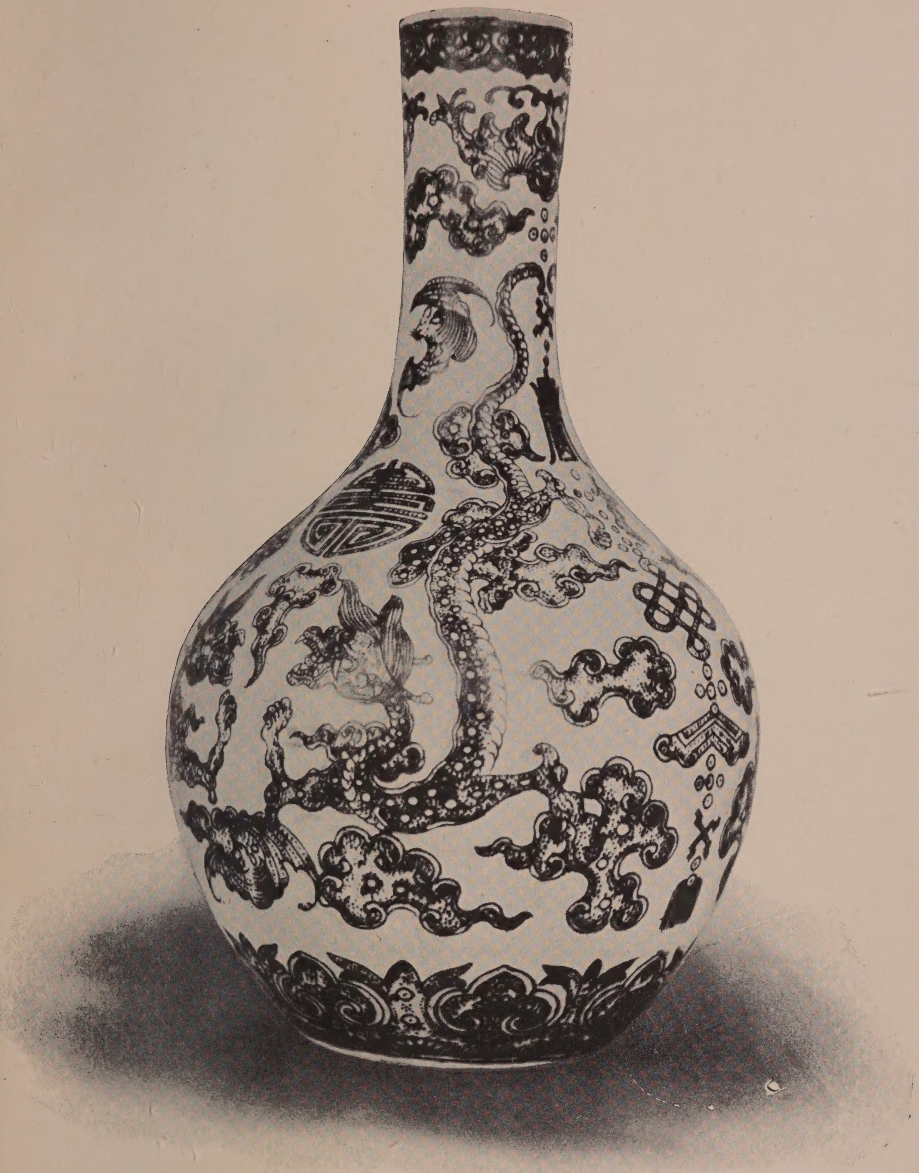


FIG. 36.—PORCELAIN VASE PAINTED WITH UNDER-GLAZE COPPER RED OF THE *GRAND FEU*.

Decorated with archaic dragons in clouds, bats, longevity characters, and other symbols.

Salting Collection.

H. 11 in., D. $6\frac{3}{4}$ in.

(*See* page 35.)

FIG. 37.—PORCELAIN VASE PAINTED WITH CORAL RED OF THE MUFFLE STOVE.
Decorated with five-clawed dragons rising from waves, grasping *chou* characters.
Salting Collection.
H. 10 in., D. 4¾ in.

(*See* page 35.)

FIG. 38.—BOTTLE-SHAPED PORCELAIN VASE DECORATED IN PALE RED AND GOLD.

No. 1732–'76.

H. 17¾ in., D. 8¾ in

(*See* page 35.)

group may be subdivided, if necessary, according to the fabric, technique, and style of decoration of the pieces of which it is composed. Perhaps it may be permitted here to sum up results, and to refer those interested in the subject to my too bulky *Oriental Ceramic Art* for further details and references to better authorities.

Beginning with the *Sung* dynasty, which reigned from 960 to 1280, when it was overthrown by Kublai Khan, the grandson of the famous Genghis Khan and the founder of the *Yuan* dynasty, which ruled China till it was in its turn succeeded by the native *Ming* dynasty in the year 1368, we have a ceramic period marked generally by the primitive aspect of its productions. Actual specimens of the time are now available for comparison with the descriptions of the writers on porcelain and the illustrations of the artists in the old albums which have come down to us. The most useful of these last is the album of the sixteenth century, in four volumes, from the Peking library of the hereditary Princes of Yi, described by me in the *Journal of the Peking Oriental Society* for 1886, which has been often cited since. This album, entitled *Li tai ming tz'ŭ t'ou p'u*, "Illustrated Description of the Celebrated Porcelain of Different Dynasties," was the work of Hsiang Yuan-p'ien, a well-known connoisseur and collector of his time, and its eighty-three illustrations were drawn and coloured by himself. The seal in antique script of *Mo-lin Shan jên* attached to his preface gives his literary title "A dweller in the hills of Mo-lin," and is identical with the vermilion stamp reproduced in Fig. 125, with which Hsiang guarantees as a critic, the early picture of Ku K'ai-chih now in the British Museum.*

The ceramic productions of the Sung and Yuan dynasties are rightly classed together by M. Grandidier, whose classification

* The album has been published (1908) by the Clarendon Press, with a complete reproduction of the MS. Chinese text, the eighty-three coloured illustrations having been cleverly executed, after the original water-colour pictures by Mr. W. Griggs at his well-known lithographic works.

it is proposed to follow here, arranged as it is in chronological order after a Chinese model. It comprises five fairly well-marked ceramic classes, and as a rule it will not be found difficult to decide from the style, from the method of decoration, or from the colours employed, to which class a particular piece belongs.

*Chronological Classification.*

1. Primitive Period, including the *Sung* dynasty (960–1279) and the *Yuan* dynasty (1280–1367).
2. Ming Period, comprising the whole of the *Ming* dynasty (1368–1643).
3. K'ang Hsi Period, extending from the fall of the Ming dynasty to the close of the reign of *K'ang Hsi* (1644–1722).
4. Yung Chêng and Ch'ien Lung Period (1723–1795), the two reigns being conjoined.
5. Modern Period, from the beginning of the reign of *Chia Ch'ing* to the present day.

The above table is simple and practical, and it may be used in combination with a second table compiled with some modifications and additions from the excellent *Catalogue of the Franks Collection of Oriental Porcelain and Pottery* (2nd edition, 1878) issued by the Science and Art Department of the Committee of Council on Education, which furnishes a scheme of the varied methods of decoration employed during the periods comprised in the first, or chronological table.

CHINESE PORCELAIN.

Class I. Not painted.
Section A. Plain white.
,, B. Single coloured glazes, not crackled.
,, C. Crackled glazes.
,, D. Flambé glazes.
,, E. Soufflé glazes.
,, F. Glazes of several colours.

FIG. 39.—BROWN-GLAZED PORCELAIN GOURD WITH RAISED FLOWERS IN WHITE SLIP.
No. 1698–'76.
H. 10⅓ in., D. 6¼ in.
(*See* page 35.)

FIG. 40.—PORCELAIN TRIPLE GOURD WITH BROWN BANDS AND RINGS OF PLAIN AND CRACKLED CELADON IN COMBINATION WITH BLUE AND WHITE. Salting Collection.

H. $10\frac{3}{4}$ in., D. $4\frac{3}{8}$ in.

(*See* page 35.)

FIG. 41.—PORCELAIN VASE OF CELADON GROUND DECORATED WITH ENAMEL COLOURS.
Salting Collection.
H. $11\frac{7}{8}$ in., D. $4\frac{1}{2}$ in.

(*See* page 35.)

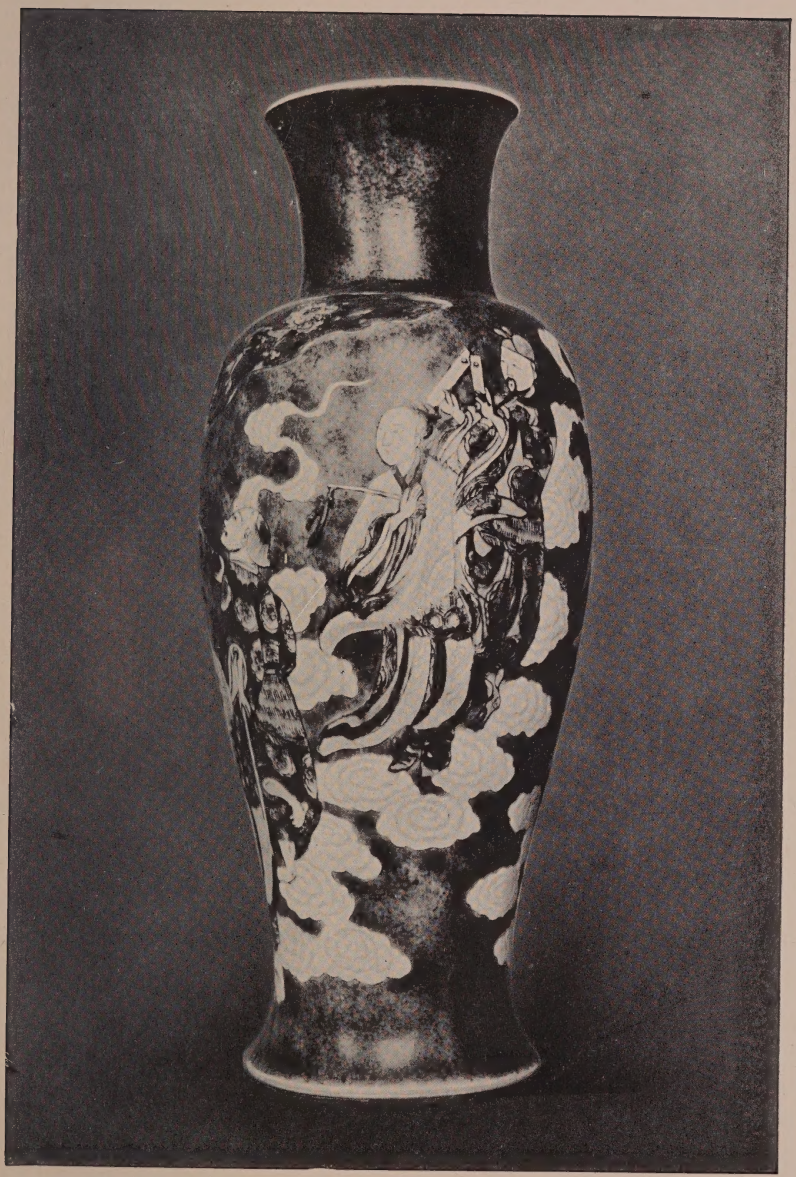


FIG. 42.—PORCELAIN VASE PAINTED IN COLOURS OF THE *GRAND FEU*.
Copper-red of varied tone and celadon with a *bleu fouetté* ground. Celadon and white parts in relief with tooled details.
Salting Collection.
H. 18 in., D. 7 in.

(*See* page 35.)

Class II. Painted in colours.
- Section A. In under-glaze colours.
  1. Cobalt blue.
  2. Copper red.
  3. Celadon.
  4. Different colours in combination.
- „ B. In over-glaze colours.
  1. Iron red.
  2. Sepia.
  3. Gold.
  4. Two or more colours.
- „ C. In under-glaze and over-glaze colours combined.
- „ D. Single coloured grounds decorated in colours.
  1. In white slip (over blue and brown).
  2. In gold (over blue, black, and red).
  3. In mixed enamel colours on crackled or monochrome grounds.
  4. In medallions of diverse form.

Class III. Special Fabrications.
- Section A. Etched patterns and embossed designs.
- „ B. Open-work or reticulated.
- „ C. Open-work filled in with glaze ("grains of rice").
- „ D. Imitations of other materials—agate, marble, and other stones, patinated bronze, veined wood, carved cinnabar lac, etc.
- „ E. Laque burgautée.

Class IV. Foreign designs.
- Section A. Plain white.
- „ B. Painted in blue.
- „ C. Painted in enamel colours.
- „ D. Decorated in Europe.

The productions of the Sung dynasty come entirely under Class I. of the above Table, being covered generally with glazes of single colours, either of uniform or mottled tint, and exhibiting either plain or crackled surfaces. Among the monochrome glazes are found whites of various tones, greys of bluish or purplish tints, greens from pale sea-green celadon to deep olive, browns from light chamois to dark shades approaching black, bright red, and dark purple. Especially notable are the pale purple, often splashed over with red: the brilliant grass-greens of the Lung-ch'üan porcelain, called *ts'ung-lü*, or "onion-green" by the Chinese: the

*yueh-pai*, or "*clair de lune*," a pale grey-blue, and the deep purple, or *aubergine* (*ch'ieh tzŭ*), of the Chün-chou wares: these last kilns were also remarkable for the brilliance of their *yao-pien*, or "transmutation" mottled tints, due to the varied degree of oxidation of the copper silicates in the glaze. Polychrome decoration at this period, which is rare, comes under the heading of Class I., Section F, consisting, as it does, of glazes of different colours applied *sur biscuit*. A prominent example of this method of decoration in glazes of several colours is the celebrated image of Kuan Yin enshrined in the Buddhist temple Pao-kuo-ssŭ at Peking, the early date of which, the thirteenth century of our era, is authenticated by the records of the monastery. Painted decoration was still more sparingly employed, although we learn from the *Ko ku yao lun* that in the province of Chihli both the Ting-chou and Tz'ŭ-chou porcelains of the time were occasionally painted with ornamental designs in brown. Cobalt blue, it is recorded in the annals, was brought to China by the Arabs as early as the tenth century, and was first used, probably, in the preparation of coloured glazes, as we know nothing of painting in blue under the glaze until the Yuan dynasty. The earliest "blue and white" dates from the thirteenth century, when the technical process of painting in cobalt on the raw body of the porcelain seems to have been introduced, perhaps from Persia, where it had long been used in the decoration of tiles and other articles of faïence, although porcelain proper was unknown to the Persians, except as an importation from China.

There were many potteries in China during the Sung dynasty, but Chinese writers always refer first to four ceramic productions (*yao*) as the principal, *viz.*, Ju, Kuan, Ko, and Ting; placing the celadon ware of Lung-ch'üan and the *flambé* faïence of Chün-chou next: and relegating the other minor factories, which may be neglected here, to an appendix.

The *Ju-Yao* was the porcelain made at Ju-chou, now Ju-chou-fu, in the province of Honan. The best was blue, rivalling, we are

FIG. 43.—FISH-SHAPED PORCELAIN WATER POURER. THREE-COLOUR DECORATION *SUR BISCUIT*.

The usual three colours of the *San Ts'ai* class, viz., brownish-purple, green and yellow.

No. 1997–'55.

H. $5\frac{1}{4}$ in., W. $5\frac{1}{2}$ in.

(*See* page 36.)

FIG. 44.—TALL PORCELAIN VASE DECORATED IN ENAMEL COLOURS WITH LUSTROUS BLACK BACKGROUND.
Salting Collection.
H. 27¼ in., D. 10¼ in

(*See* page 36.)

told, the azure-tinted blossoms of the *Vitex incisa* shrub, the "sky blue flower" of the Chinese, and carrying on the tradition of the celebrated *Ch'ai Yao* of the preceding dynasty (*see* p. 20), which was made in the same province. The glaze, either crackled or plain, was often laid on so thickly as to run down like melted lard and end in an irregularly curved line before reaching the bottom of the piece. This is well seen in the example chosen from my own collection for illustration in Fig. 7, although the glaze is here a crackled celadon, with no tinge of blue.* It may be described as a Buddhist vase of Ju-chou porcelain modelled in strong relief, with a circle of twelve standing figures round the shoulder supported by a wavy pedestal, a seated figure of Sâkyamuni Buddha with two attendants, together with alternating lotus flowers and serpents on the neck, and a dragon coiled round the rim guarding a disk elevated on a scroll of clouds. The celadon glaze of greyish-green colour and finely crackled texture terminates below in a curved unctuous line before it reaches the foot of the vase. On the rosewood stand is carved in gilded letters *Ju-yao Kuan-yin Tsun, i.e.*, "Kuan-yin Vase of Ju (chou) porcelain": and, underneath in relief, the seal of Liu Yen-t'ing, a famous antiquary and scholar, to whose collection it formerly belonged.

The *Kuan Yao* was the "Imperial ware" of the Sung dynasty, *kuan* meaning "official," or "imperial," and the name is still applied to the productions of the imperial potteries at Ching-te-chên. The first manufactory in the Sung dynasty was founded early in the eleventh century at the capital Pien-chou, the modern K'ai-fêng-fu. A few years later the dynasty was driven southward by the advancing Tartars, and new factories had to be founded in the new capital, the modern Hang-chou-fu, to supply table services for the palace. The glazes of the early *Kuan Yao* were rich and unctuous, generally crackled, and imbued with

* The colour of the glaze of this vase and of some other typical specimens of Sung porcelain is well represented by the three-colour process in the frontispiece of the late Cosmo Monkhouse's *Chinese Porcelain* (Cassell & Co., 1901)

various monochrome tints of which *yueh-pai*, or *clair de lune*, was the most highly esteemed of all, followed by *fên-ch'ing*, "pale purple," *ta lü*, "emerald green" (literally *gros vert*), and lastly *hui-sê*, "grey." The Hang-chou *Kuan Yao* was made of a reddish paste covered with the same glazes, and we constantly meet with the description of bowls and cups with iron-coloured feet and brown mouths where the glaze was thinnest. A curious characteristic of all the above glazes consists of fortuitous blotches of red, due to oxidation in the kiln, contrasting vividly with the colour of the surrounding ground. These blotches occasionally take on accidentally the shape of butterflies or some other natural form, when they are classed as a variety of *yao-pien*, or "furnace-transmutation." The ordinary *Yuan Tz'ŭ*, or "Yuan (dynasty) Porcelain" of Chinese collectors resembles generally the Imperial ware of the Sung dynasty, being fashioned in the same lines, and only differing in comparative coarseness and inferior technique, so that it need not delay us further.

The *Ko Yao* of the Sung dynasty was the early crackled ware fabricated by a potter named Chang the Elder, a native of Liu-t'ien, in the jurisdiction of Lung-ch'üan-hsien, in the twelfth century of our era. The early *Ko Yao* was distinguished especially for its crackling, looking as if it were "broken into a hundred pieces" (*po-sui*), or "like the roe of a fish" (*yü-tzü*)—the French *truitée*. The principal colours of this crackled glaze were *fên-ch'ing*, or "pale purple," due to manganiferous cobalt, and *mi-sê*, or "millet-coloured," a bright yellow derived from antimony. Such was the original *Ko Yao:* the name has since been extended to include every kind of porcelain covered with crackled monochrome glazes in all shades of celadon, grey, and white. The old crackled ware was highly prized in Borneo and other islands of the Eastern Archipelago as far east as Ceram, and it figures largely among the relics of ancient Chinese porcelain brought to our museums from these parts.

The *Ting Yao* was made at Ting-chou in the province of

FIG. 45.—PORCELAIN VASE PAINTED IN ENAMEL COLOURS WITH BLACK AND GREEN GROUNDS.

The Flowers of the Four Seasons—the *prunus* of Winter and the lotus of Summer (*see* Fig. 46).

No. 261–'86.

H. 20 in., W. $7\frac{3}{4}$ in.

(*See* page 36.)

FIG. 46.—PORCELAIN VASE PAINTED IN ENAMEL COLOURS WITH BLACK AND GREEN GROUNDS.

The Flowers of the Four Seasons—the tree peony of Spring and the chrysanthemum of Autumn (*see* Fig. 45).

No. 261–'86.

H. 20 in., W. 7¾ in.

(*See* page 36.)

Chihli. The main out-turn was white, but one variety was dark reddish-brown, and another, very rare, as black as lacquer. The white was of two classes: the first called *Pai Ting*, or *Fên Ting*, being as white as flour: the second called *T'u Ting*, of a yellowish clayey tint. This porcelain, usually of delicate resonant body, invested with a soft-looking fluent glaze of ivory-white tone, is probably more common in collections than any other of the Sung wares. The bowls and dishes were often fired bottom upwards, and the delicate rims, left unglazed, were afterwards mounted with copper rims to preserve them from injury. Some were clothed in plain white, the glaze collecting outside in tear-drops; others were engraved at the point in the paste with ornamental patterns; a third class was impressed inside with intricate and elaborate designs in pronounced relief, the principal ornamental motives being the tree peony, lily flowers, and flying phœnixes. Two vases of white Ting-chou porcelain in my possession are illustrated in Fig. 8, both fashioned in old bronze shapes, and lightly engraved in the paste under the minutely crackled glaze of characteristically soft creamy tone. The one on the left is carved with brocaded grounds and borders of spiral fret; the other, with two handles moulded in the form of archaic dragons, is lightly worked outside with sprays of flowers and foliage.

The *Lung-ch'üan Yao*, which comes next for notice, is the far-famed celadon ware made at this time in the province of Chekiang, the *ch'ing tzŭ*, or "green porcelain," *par excellence* of the Chinese, the *seiji* of the Japanese, the *martabani* of the Arabs and Persians. There is a lordly pile of literature on the "celadon question" in all its bearings, and the field, interesting as it is, can hardly be laboured further here. The Lung ch'üan porcelain of the Sung dynasty is distinguished by its bright grass-green hue, which the Chinese liken to fresh onion sprouts, a more pronounced colour than the greyish-green, or "sea-green," of later celadons.

The *Chün Yao* was a kind of faïence made at Chün-chou, now

Yü-chou, in the province of Honan. The glazes were remarkable for their brilliancy and for their manifold varieties of colour, especially the transmutation *flambés*, composed of flashing reds, passing through every intermediate shade of purple to pale blue, which have hardly been equalled since. The great variety of glaze colours turned out here in former times may be gathered from a list of Chün-chou pieces sent down from the palace to be reproduced at the imperial potteries at Ching-tê-chên in the reign of Yung Chêng, the list comprising (1) rose crimson, (2) pyrus japonica pink, (3) aubergine purple, (4) plum colour, (5) mule's liver mixed with horse's lung, (6) dark purple, (7) yellow-millet colour (mi-sê), (8) sky blue, (9) furnace transmutations (*yao-pien*), or *flambés*. These were all reproduced in due course during the first half of the eighteenth century on porcelain, and the new white body was in marked contrast, we are told, with the sandy ill-levigated paste of the original pieces.

The only remaining porcelain ware of the Sung dynasty which requires a word of notice is the *Chien Yao*, produced in the province of Fuhkien, where the black-enamelled cups with spreading sides, so highly appreciated for the tea ceremonial of the time, were made. The lustrous black coat of these cups was speckled and dappled all over with spots of silvery white, simulating the fur of a hare or the breast of a grey partridge, hence the names of "hare's fur cups," and "partridge cups," given them by connoisseurs. These little tea-cups were valued also by the Japanese at immense prices, and were mounted by them with silver rims and cunningly pieced together when broken with gold lacquer.

The more recent *Chien Yao*, it must be noted, which has been fabricated since the time of the Ming dynasty at Tê-hua, in the same province, is altogether different from the *Chien Yao* of the Sung which has just been described, being the velvety white porcelain sometimes known as *blanc de Chine*, which will be noticed presently.

Fig. 47.—Porcelain Figure of Avalokitesvara Kuan Yin of the Chinese. Decorated in Soft Enamels.
Salting Collection.

H. 10⅜ in.

(*See* page 36.)

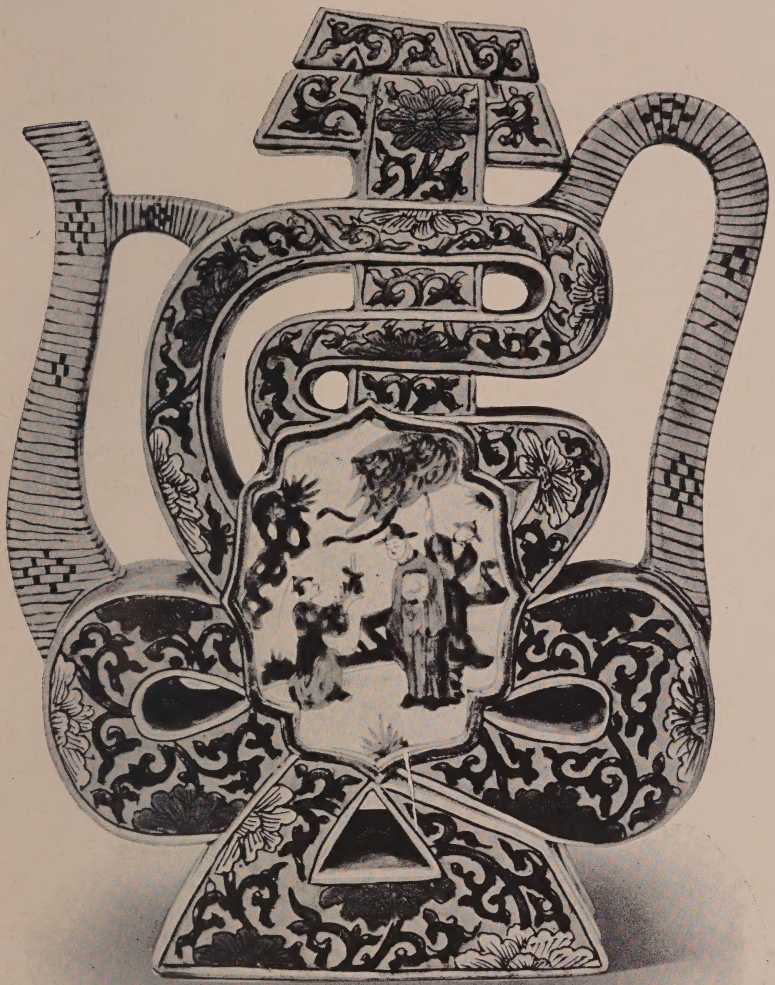


FIG. 48.—SHOU CHARACTER PORCELAIN WINE POT.—SOFT ENAMELS. (*JUAN TS'AI*) OF THE *FAMILLE VERTE*. Salting Collection.

H. 9 in., W. 7 in.

(*See* page 36.)

## Ming Dynasty (1368–1643).

The Ming dynasty is famous in the annals of Chinese ceramic art, which made such great advances under its rule, that in the reign of Wan Li, as the native writers say, there was nothing that could not be made of porcelain. The censors of the time indited a series of urgent protests against the expenditure by the emperor of so much money on mere articles of luxury, which are preserved in the ceramic archives. The court indents were truly conceived on a magnificent scale: 26,350 bowls with 30,500 saucer-dishes to match, 6,000 ewers with 6,900 wine-cups, and 680 large garden fish-bowls to cost forty *taels* each being requisitioned among a number of other things in the year 1554. These indents, derived from the archives of Ching-tê-chên, and all dated, are a mine of exact knowledge for the investigation of glazes and styles of decoration, now that Chinese ceramic terminology is becoming better known. In the year 1544, for example, we find an order for 1,340 table services of twenty-seven pieces each; 380 to be painted in blue on a white ground with a pair of dragons surrounded by clouds; 160 to be white, with dragons engraved in the paste under the glaze; 160 coated in monochrome brown of *fond laque*, or "dead leaf" tint; 160 monochrome turquoise-blue; 160 coral or iron-red (*fan hung*), instead of the copper-red (*hsien hung*) of the *grand feu* previously required; 160 enamelled yellow; and 160 enamelled bright green. In the face of these documents it is no longer permissible to stigmatise any of the above single colours as subsequent inventions, although Père d'Entrecolles did so in the case of the *fond laque*, the *tzŭ-chin* (*or bruni*) of the Chinese, a glaze affording all shades of brown from chocolate to "old gold."

Hung Wu, the founder of the Ming dynasty, rebuilt the imperial manufactory at Ching-tê-chên in the second year of his reign (1369), and the manufacture has become concentrated at this place and been gradually developed under the direct patronage of the later emperors. From this time forward, in fact,

artistic work in porcelain has become a monopoly of Ching-tê-chên, in the province of Kiangsi. All the older glazes of repute have been reproduced here in succession, and many newer methods of decoration have been invented, to be distributed from its kilns throughout China, and sent by trade routes to all parts of the non-Chinese world. The other factories have either disappeared altogether or degenerated to provide a coarser ware adapted only for local consumption.

The one exception to this general rule is the factory of Têhua, in the province of Fuchien (Fuhkien), alluded to above, where the white Chien Tz'ŭ is produced. The potteries were established here early in the Ming dynasty and are still working. Their characteristic production is the *pai tz'ŭ*, the "white porcelain" *par excellence* of the Chinese, the *blanc de Chine* of the older French ceramic writers. It differs widely from other Oriental porcelain, the paste of smooth texture being of a creamy-white tint resembling ivory, while the rich thick glaze, which has a satiny aspect, like the surface of soft paste porcelain, blends closely with the paste underneath. During the Ming dynasty these potteries were celebrated for their well-modelled images of Buddhist divinities, such as Maitreya, the coming Buddha; Avalokitesvara, the Goddess of Mercy; the Buddhist Saint Bôdhidharma; together with the immortals of the Taoist cult and many others. A fine statuette of Kuan Ti of this period in the Salting Collection, moulded in ivory-white Fuchien porcelain, is illustrated in Fig. 9. It represents Kuan Yü, a hero of the civil wars of the third century who was deified a thousand years ago, and is still worshipped as a state god. Seated in a wooden chair carved with branches of pine and sprays of prunus, of dignified mien, with frowning features and flowing beard and mustachios, clad in a cloak over a coat of mail bound with a jade-studded girdle, the figure is invested with the thick velvety glaze peculiar to this province. An eclectic pair of delicately moulded images in the same collection represents Bôdhidharma the Buddhist, in company with

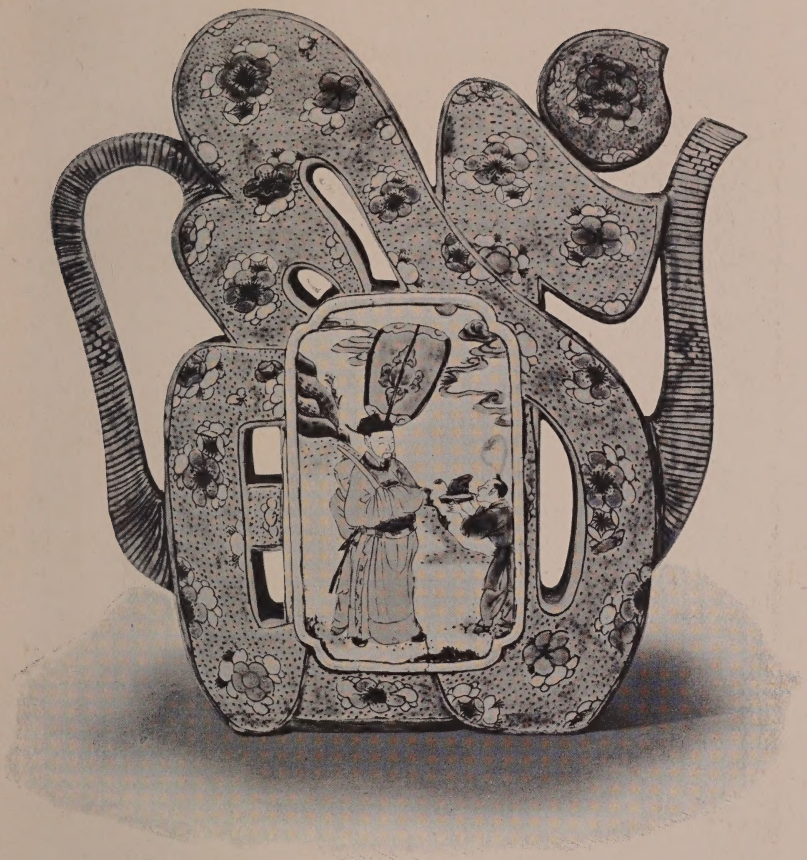


FIG. 49.—FU CHARACTER (REVERSED) PORCELAIN WINE POT. SOFT ENAMELS OF THE *FAMILLE VERTE*.
Salting Collection.
H. $9\frac{1}{8}$ in., W. $8\frac{7}{8}$ in.

(*See* page 36.)

FIG. 50.—EGG-SHELL PORCELAIN LANTERN DECORATED IN BRILLIANT ENAMEL COLOURS, GREENS PREDOMINATING.

No. 427–'73.

H. $10\frac{5}{8}$ in., D. $7\frac{3}{4}$ in.

(*See* page 36.)

Chung-li Ch'uan, the leader of the Taoist genii, wielding the fan with which he revives the souls of the dead.

A group of ivory-white Fuchien porcelain, selected from specimens in the Museum, is shown in Fig. 10, to display some of the characteristic forms. It includes a figure of Kuan Yin, the divine "hearer of prayers," seated on rocks attended by a child with hands folded in attitude of adoration: a lion, one of a pair provided with tubular receptacles at the side for holding joss-sticks; three wine-cups, one tazza-shaped embossed with flowers, bought in Persia, the second supported by branching stems with sprays of prunus and magnolia, the third modelled as a tree-trunk with branches in relief, dragons' heads, a spotted deer and a crane; and lastly a small square lion-handled seal, of the kind which have been discovered in Irish bogs and have excited some speculation on that account.*

The old Lung-ch'üan celadon ware is illustrated in Fig. 11 by two pieces, which are attributed to the early Ming period, but which are quite in the style of the productions of the antecedent Sung dynasty referred to on page 25. The round dish before us is covered with a rich sea-green glaze, spread over an incised decoration of floral design, consisting of a spray of lotus in a central medallion surrounded by a band of peonies and wavy foliated borders round the rim, and floral sprays underneath. The vase is double-bodied and the external casing is pierced with bold scroll foliage, the details previously worked with the style in the raw body being brought out by the varied shading of the celadon glaze in the finished piece. The pieces were usually twice fired in the Lung-ch'üan kilns, a preliminary baking being undergone before the glaze was applied.

We now pass on to the consideration of Ming porcelain decorated in colours (*Wu ts'ai*). The earliest specimens of this important class seem to have undergone a preliminary firing,

* *See* "Notices of Chinese Seals found in Ireland." By Edmund Getty, Dublin, 1850.

the raw body having been worked in relief with defining rims and counter-sunk cloisons, then baked to the state of biscuit, and filled in with coloured glazes, those known technically as glazes of the *demi-grand feu* because they were fired at a comparatively low heat. The turquoise and aubergine purple porcelain of the K'ang Hsi epoch and the Japanese Kishiu ware, may probably both be traced back to archaic Ming porcelain of this class. Two of the most characteristic forms of the early ware are illustrated here. In Fig. 12 a wide-mouthed massive jar with an outer pierced casing, decorated in turquoise blue and manganese purple, with touches of yellow; on the body a landscape with mounted military figures carrying a banner, a spear, and a crossbow, and others in civilian costume, one carrying a lyre: above is a band of peonies, below a border of conventional fret. In Fig. 13 a baluster-shaped vase with a narrow neck decorated in raised outline filled in with turquoise and white on a mottled dark blue ground; on the body, a landscape with aborigines clad in cloaks of sewn leaves bringing presents; on the shoulder, festoons of jewels hung with *pendeloques* of emblems and with bands of formal fret, above and below—the carved stand is studded with felicitous symbols of white jade.

The ordinary class of polychrome (*wu ts'ai*) decoration of the Ming period, where the porcelain, glazed white, is subsequently painted in enamel colours, fixed by a second firing in the muffle stove, is illustrated next in order. A large garden fish-bowl of this class, pictured in Fig. 14, is decorated in the usual style with enamel colours, red, green, yellow, and touches of black, in combination with under-glaze cobalt blue, the decoration being a typical imperial design of four five-clawed dragons rising into the clouds from crested sea-waves; the inscription of the imperial manufactory *Ta Ming Wan Li nien chih*, "Made in the reign of Wan Li (1573–1619) of the great Ming (dynasty)," is pencilled in blue under the glaze inside the rim. Fig. 15 exhibits a tall "beaker" of the same period as the last, painted with a historical

FIG 51.—*FAMILLE VERTE* PORCELAIN VASE DECORATED WITH PANEL PICTURES POSED UPON A RICH FLORAL GROUND.
Salting Collection.
H. 30 in., D. 9½ in.
(*See* page 36.)

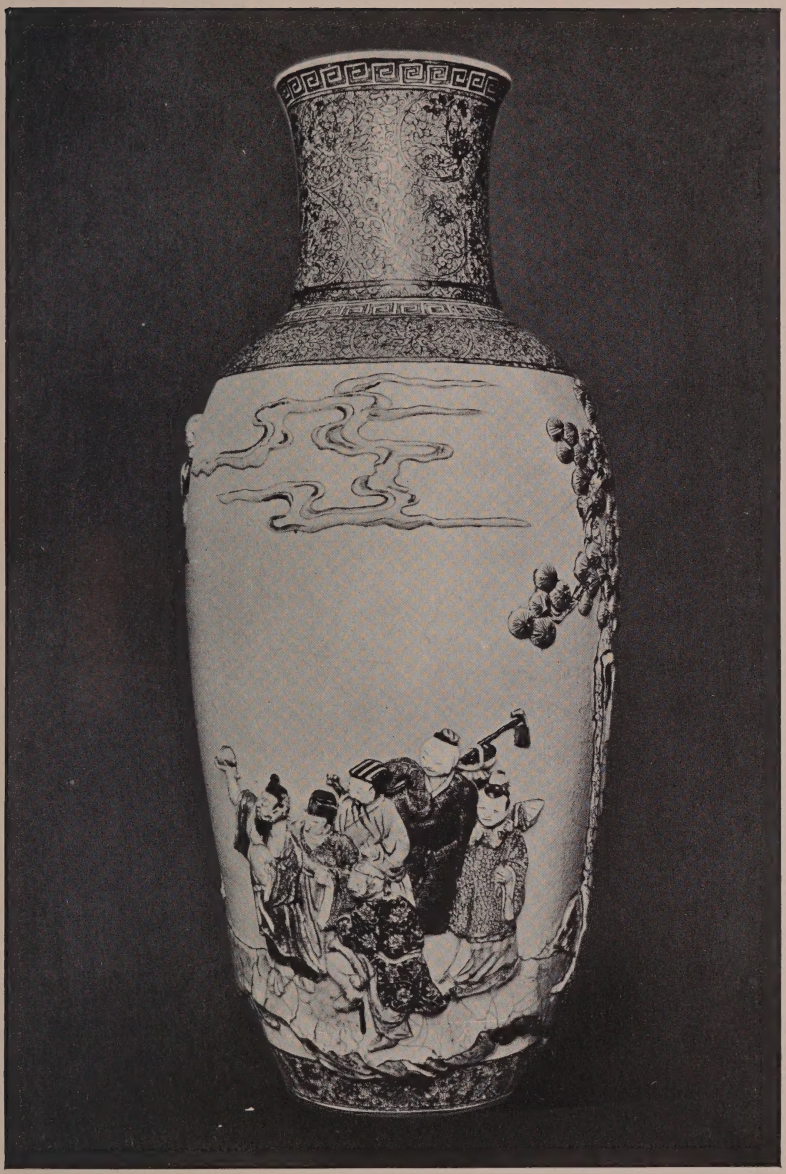


FIG. 52.—PORCELAIN VASE OF LATE K'ANG HSI DATE WITH DECORATION IN BOLD RELIEF PAINTED IN ENAMEL COLOURS WITH GOLD.
The Eight Immortals worshipping the God of Longevity.
Salting Collection.
H. 18 in., D. 7⅜ in.

(*See* page 37.)

scene, and bands of flowers and fruit. Fig. 16 is a Chinese bottle, decorated in enamels with symbols of art and culture, which is mounted as a ewer in gilded copper of early seventeenth century Florentine workmanship. Fig. 17 shows a Ming jar of early *famille verte* style, painted with flowers and symbols in the midst of rolling sea-waves, which was bought in Persia, and is fitted with a cover and rim of Persian brass work, pierced and chased.

Cobalt blue as an under-glaze colour was used in the decoration of porcelain throughout the Ming dynasty, both in combination with other colours, and alone. In the general run of "blue and white" three well-defined periods are to be distinguished from the rest. (1) The reign of *Hsüan Tê* (1426–35), for a pale grey-blue of pure tint, called at the time "Mohammedan blue," somewhat like the later Japanese "blue and white" of Hirado; pencilled under the ordinary glaze; or under a specially prepared finely crackled glaze in the fore-runners of the so-called "soft paste," which are occasionally found with this mark attached. (2) The reign of *Chia Ching* (1522–66), for a dark full-toned blue of marvellous depth and lustre. (3) The joint reigns of *Lung Ch'ing* and *Wan Li* (1567–1619), for a gradually improving technique, especially in the use of the cobalt as a ground wash, foreshadowing the greater triumphs of the coming K'ang Hsi epoch. The illustrations (Figs. 18–19) present two characteristically solid jars, of which the second, bequeathed to the Museum by Mrs. A. B. Woodcroft, is a typical example in style of decoration and depth of colouring of the Chia Ching period; and a succession of blue and white pieces, the age of which is confirmed by their European mounts. The octagonal melon-shaped wine-pot in the Museum collection (Fig. 20) decorated with Chinese boys playing and conjuring is mounted in Elizabethan silver-gilt with hall-marks of the year 1585. The other four interesting pieces, (Figs. 21–24) also with Elizabethan mounts, belong to the Pierpont Morgan collection, and are now exhibited on loan at the Museum. They were shown at the Burlington

Fine Art Club in 1895 and are described in the *Catalogue of Blue and White Oriental Porcelain* printed at the time as coming from Burghley House, where they had been in the possession of the Cecil family from the time of Queen Elizabeth. The ewer (Fig. 21) artistically painted in soft blue with birds and flowers, is mounted with a silver-gilt base, six bands formed as wreaths with cherubs' heads in relief, a band round the neck, with lip and lid surmounted with three dolphins, and a handle formed of a mermaid with a double twisted tail, all in silver-gilt. The last of the four pieces, a bowl (Fig. 24), decorated with floral sprays and imperial phœnixes pencilled in typical Ming style, has the mark Wan Li (1573–1619) outlined under the foot in under-glaze blue; the rest are unmarked but are unmistakable examples of the ceramic style of the same reign.

The decoration of Chinese porcelain in under-glaze cobalt blue, as well as in under-glaze copper red, both colours of the *grand feu*, was already in full vogue in the first half of the fifteenth century during the reign of Hsüan Tê. The adoption of enamels of the muffle stove, identical with those used in cloisonné enamelling on metal, was of somewhat later date. The enamel colours were first employed as ground washes to relieve and heighten the blue, next used in combination, till they gradually predominated in the scheme of coloured decoration typical of the reign of Wan Li, and hence generally known to the Chinese as that of the "Wan Li Five Colours."

### K'ANG HSI PERIOD (1662–1722).

We have now reached the culminating epoch of the ceramic art in China by common consent of all connoisseurs, eastern and western. The brilliant renaissance of the art which distinguishes the reign of K'ang Hsi is shown in every class; in the single-coloured glazes, *la qualité maîtresse de la céramique;* in the painted decorations of the *grand feu*, of the jewel-like enamels of the muffle-kiln, and of their manifold combinations; in the pulsating

FIG 53.—LAQUE BURGAUTÉE VASE. K'ANG HSI PERIOD.
Scenes of agricultural and village life in China.
Bushell Collection.
H. 28 in.

(*See* page 37.)

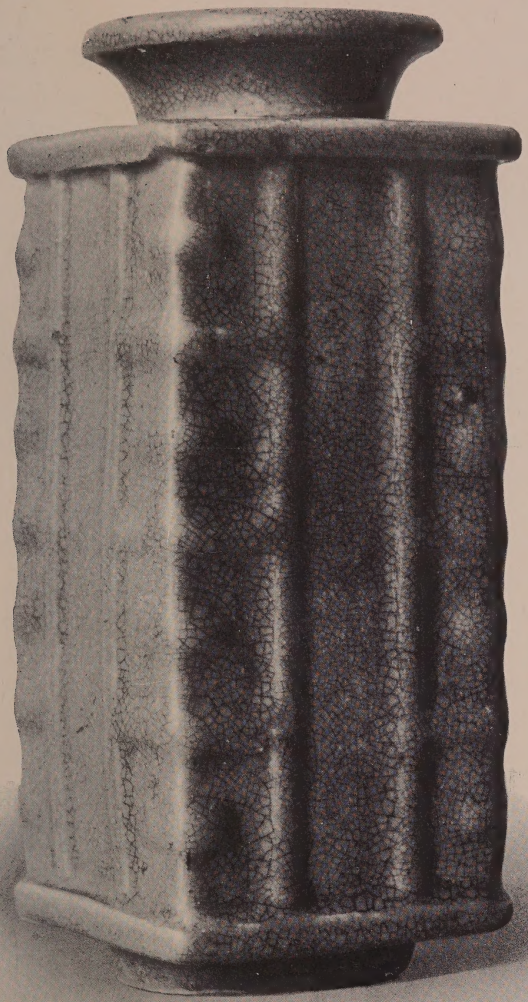


FIG. 54.—SQUARE PORCELAIN VASE WITH RIBBED EDGES OF "MUSTARD YELLOW" CRACKLE.

*Mi Sê*, "millet coloured" glaze of the Chinese.

No. 3351–'53.

H. 5¼ in., W. 2 in.

(*See* page 37.)

vigour of every shade of blue in the inimitable "blue and white" Lang T'ing-tso was viceroy of the united provinces of Kiangsi and Kiangnan in the beginning of the reign, and his name has come down to distinguish two glazes, both derived from copper silicates, the rare apple-green *Lang Yao*, and the still more celebrated ruby-red *Lang Yao*, the *sang de bœuf* of the French, which was really a revival of the "sacrificial red" glaze of the reign of Hsüan Tê and a precursor of the costly peach bloom, or *peau de pêche*, which was fired from the same elements later in the reign before us. The brilliant renaissance of the ceramic art during the reign was mainly, however, due to Ts'ang Ying-hsüan, a secretary of the Metropolitan Board of Works, who was appointed in 1683 to be superintendent of the imperial factories of Ching-tê-chên, which had lately been rebuilt. For all the new monochrome glazes introduced under his rule and for his other ceramic triumphs there are many books on Chinese porcelain available for reference, as well as for the characteristics of the *famille verte* which pervades the reign, and of the *famille rose* which ushers in its close. There is only space here for a few select illustrations.

Beginning with "blue and white" a typical "hawthorn" ginger jar appears in Fig. 25, decorated with rising and falling sprays of prunus blossom reserved in white on a marbled blue ground of wonderful depth and sheen. It was bought (Orrock Collection), 230*l.*, but is in nowise inferior to a companion recently sold (Louis Huth Collection), 5,900*l.* These charming jars, originally intended to hold New Year's gifts of fragrant tea, are painted with a floral symbolical design appropriate to the season. The prunus flowers are bursting forth in the warmth of returning spring while the winter's ice seen through their meshes is just melting. Other jars are strewn with single prunus blossoms and buds reserved in white on a pulsating blue ground, cross-hatched with lines of darker blue to represent cracking ice. A gracefully shaped bottle with a similar decoration follows in Fig. 26, where

the large white prunus blossoms, drawn with great vigour and freedom, are displayed on a lighter background of bright blue. A superb beaker (Fig. 27) displays white branches of magnolia worked in tangible relief, heightened by a background of brilliant blue. Fig. 28 is a tall ovoid jar with a cover, one of a pair, painted in compartments with female figures, or *Lange lijzen*, alternating with vases and sprays of flowers. Fig. 29, a vase, one of a set of three, painted with a floral ground of conventional chrysanthemum design, interrupted by panels of diverse shape containing pictures of landscapes, baskets of flowers, sea-horses and deer, together with diverse bands of fret and diaper. Fig. 30, one of a pair of vases luxuriantly decorated with conventional flowers and foliage defined by foliated borders. Another vase with flaring mouth, and lightly spreading foot, painted in blue with four-clawed dragons rising from waves into the clouds outlined with bands of fret, and which is marked underneath with a leaf and fillet is illustrated in Fig. 31; and in Fig. 32 a bottle, with a pair of lions sporting with brocaded balls, on the body, an archaic dragon pursuing a pearl, on the neck. A fine bowl is presented in Fig. 33, with waved edge and a band of embossed leaves round the bottom, painted in brilliant blue with literary ladies of gracious mien and groups of boys playing games.

Another artistic phase of cobalt decoration is exhibited in the next two pictures, in which the finely pounded pigment is blown upon the raw body to produce, when glazed, a "powder blue," or *bleu fouetté* ground, which is interrrupted by shaped panels reserved in white. The panel pictures are painted, in Fig. 34, with under-glaze cobalt blue of the same tone as the ground; in Fig. 35, with bright over-glaze enamel colours of the *famille verte* style. In other examples of the class, which we have no space to present here, the powder blue ground is pencilled over with gold; or again, has reserves of fishes and other designs filled in with vermilion and gold. But the *bleu fouetté* is at its very best as

FIG. 55.—TAOIST PORCELAIN VASE OF TURQUOISE BLUE.
With incised work and relief details touched with black.
No. 605–'03.
H. 8½ in., D. 5¼ in.

(*See* page 38.)

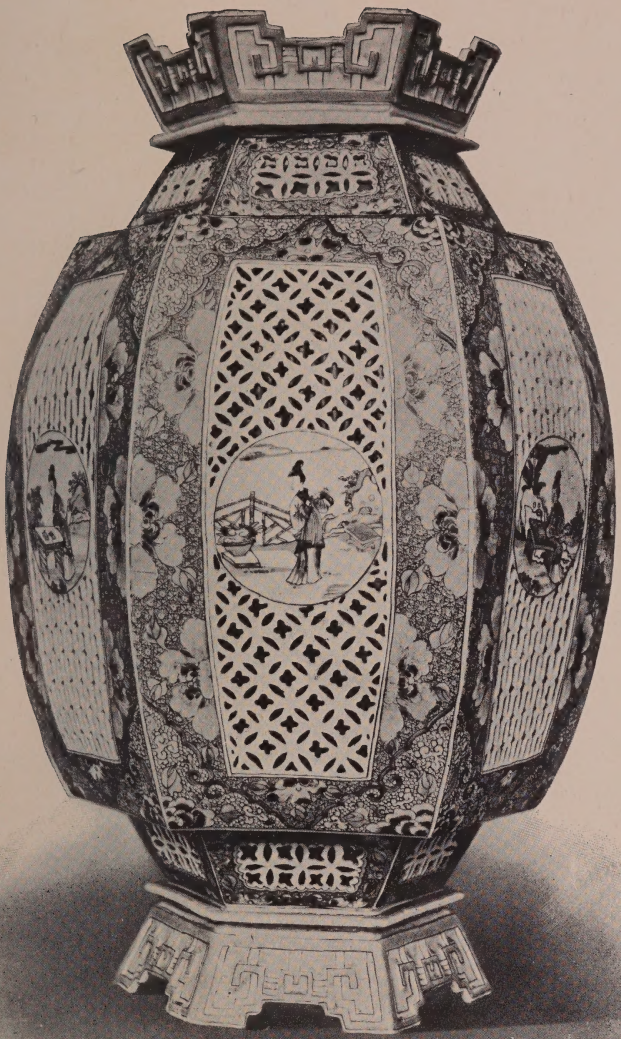


FIG. 56.—HEXAGONAL PORCELAIN LANTERN WITH PIERCED TRELLIS-WORK SIDES DECORATED IN *FAMILLE ROSE* ENAMELS.

Medallion pictures of Chinese ladies, bands of floral brocade on diapered ground.

Salting Collection.

H. 14½ in.

(*See* page 39.)

FIG. 57.—PORCELAIN JAR WITH COVER PAINTED WITH ENAMEL COLOURS OF THE *FAMILLE ROSE*.

Pink (*rouge d'or*) ground studded with chrysanthemums and panel pictures of flowers.

Salting Collection.

H. 16 in., D. 10 in.

(*See* page 39.)

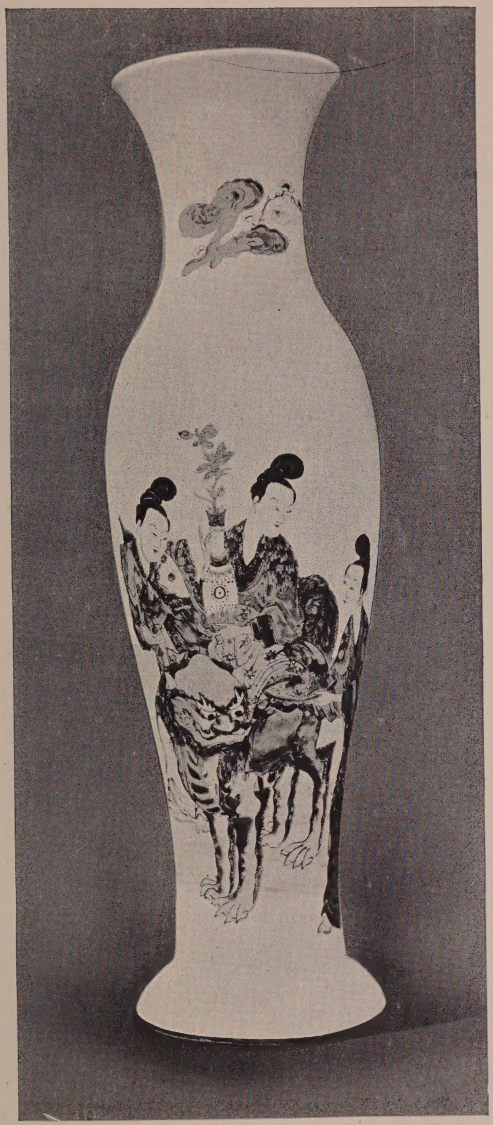


Fig. 58.—Porcelain Vase Painted in Enamel Colours. Yung Chêng Period.

Hsi Wang Mu riding on a lion with attendants.

No. 498–'75.

H. 17¼ in., D 5 in.

(*See* page 40.)

a monochrome, unadorned, thickly strewn with tiny specks of intense blue shading down as they mix and melt into the pellucid glaze.

The vase in Fig. 36 is decorated with archaic dragons and cloud-scrolls mingled with symbols of longevity and happiness, all pencilled in under-glaze copper red (*rouge de cuivre*) of the *grand feu*, the technique and firing of which are the same as those of the cobalt blue. The vase with imperial dragons grasping *shou* characters rising from the sea, placed next for contrast in Fig. 37, is painted in the soft coral red of the muffle stove derived from iron peroxide (*rouge de fer*). This last colour, of paler coral shade in combination with gold, has been used in the charmingly artistic decoration of the bottle illustrated in Fig. 38, which was bought in Persia. In addition to coral red, the same iron peroxide, fired at the heat of the *demi-grand feu*, furnishes all possible tones of brown, ranging from chocolate and "dead leaf" (*feuille morte*) tints to "old gold." The double gourd in Fig. 39 is an example of a brown ground, overlaid with flowers in white "slip," a kind of decoration which has sometimes been wrongly attributed to Persia. The triple gourd in Fig. 40 is "dead leaf" brown (*tzu chin*) below, interrupted by rings of plain and crackled celadon, blue and white above. A somewhat rare combination follows in Fig. 41, illustrating a celadon ground of the *grand feu*, overlaid with a decoration of birds and flowers executed in enamel colours.

An example of a vase is shown next, in Fig. 42, painted entirely in colours of the *grand feu*, copper-red of maroon tint passing into varied "peach-bloom" shades, and celadon, with a *bleu fouetté* ground; the celadon parts and the white reserves are worked in slight relief, with engraved details. The decoration consists of the *Pa Hsien*, the "Eight Genii" of the Taoist cult, disporting themselves in clouds, and holding up their distinguishing attributes. Like many other pieces evidently belonging to this reign, it has the fictitious mark, under the foot, of *Ta Ming Ch'êng*

*Hua nien chih, i.e.,* "Made in the reign of Ch'êng Hua of the Great Ming." For a typical example of the *san ts'ai*, or "three-coloured," decoration *sur biscuit*, see the picture, Fig. 43, of a fish-shaped water pourer, which is painted with the brownish-purple, green, and yellow enamels of this *genre*.

The remaining examples of the *wu ts'ai*, or five-coloured decoration in enamels of the period, can hardly be illustrated properly without a full palette of colours. Fig. 44 is a magnificent vase with prunus trees, flowers, and birds painted in enamel colours relieved by a ground of lustrous black; it has underneath the six character mark of the reign of "Ch'êng Hua of the Great Ming," but there seems no reason to claim for it an earlier date than that of K'ang Hsi. Figs. 45, 46, illustrate an artistic four-sided vase with black and apple-green grounds, of which two views are given to show the flowers of the four seasons (*ssŭ chi hua*), the chief motive of its decoration, which are—the *prunus* of winter, the *tree-peony* of spring, the *lotus* of summer, and the *chrysanthemum* of autumn. Fig. 47 represents Kuan Yin, the "compassionate," with hand half raised in the attitude of listening to the prayer of a devotee, painted in soft enamel colours of the period. Figs. 48, 49, are two captivating wine-pots of the time moulded in the form of *shou*, "longevity," and *fu*, "happiness," which are decorated with Taoist scenes and floral bands executed in soft enamels, and have their handles and spouts coloured to simulate basket-work. Fig. 50 is a striking specimen of the wonderful egg-shell lanterns, which rank among the most difficult achievements of the potter's skill. It is of hexagonal form, and is painted with birds and flowers in the most brilliant enamels of the *famille verte*, the sides being decorated with birds and flowers framed in floral brocade, the foot and neck with brocaded grounds interrupted by foliated medallions containing butterflies. Fig. 51 is a good illustration of a tall *famille verte* vase gorgeously decorated with rich floral grounds strewn with butterflies, inclosing a number of leaf-shaped and fruit-shaped panels, containing landscapes, mythical

FIG. 59.—PORCELAIN BRUSH POT DECORATED IN COLOURS OF THE *GRAND FEU*.

Wên Kung, the star-god of literature, poised on the head of a dragon. Salting Collection.

H. 9⅝ in., D. 7 in.

(*See* page 40.)

FIG. 60.—EGG-SHELL SAUCER-DISH OF IMPERIAL CH'IEN LUNG PORCELAIN.
Decorated in colours with peony sprays and dragonfly.
No. 85–'83.

D. $5\frac{3}{8}$ in.

(*See* page 40.)

FIG. 61.—EGG-SHELL PORCELAIN CUP AND SAUCER PAINTED IN ENAMEL COLOURS.
Cock and Peonies. With artist's seals attached.
No. 644–'03.
Cup, H. 1½ in.; D. 2¾ in.; Saucer, D. 4⅜ in.

(*See* page 40.)

FIG. 62.—EGG-SHELL PORCELAIN DISH DECORATED WITH *FAMILLE ROSE* ENAMELS.

Mandarin ducks and flowers. Bands of basket-work and diaper, with a rose-coloured border at the back.

No. 1994–'55.

D. $8\frac{1}{4}$ in.

(*See* page 40.)

monsters, and floral sprays, including the typical flowers of the four seasons. Fig. 52 is a rare specimen of raised decoration executed in bold relief, filled in with rich enamel colour and gold, representing the eight Taoist genii worshipping the god of longevity, who is projected on the shoulder of the vase riding the clouds on a stork. The eight Taoist immortals, so often represented in ceramic art, may be distinguished by the peculiar attributes which they hold in their hands; they are gathered in a group on a rocky shore, about to venture upon the waves of the sea which parts them from paradise. The Chinese title of this picture is *Pa Hsien Ching Shou.* Fig. 53 represents a *laque burgautée* vase of unusual size inlaid with a variety of Chinese scenes of agricultural and village life, the details being executed in thin laminæ of mother-of-pearl, silver and gold. The black lac in this most effective style of decoration is spread as a thick coat upon the body of the vase, left unglazed for the purpose, while the rims and interior are glazed; the mother-of-pearl is occasionally artificially tinted, and is so minutely carved that every leaf of the tree is distinct, the houses are inlaid in plates of silver, and gold leaf is applied at frequent intervals to heighten the general effect.

A square vase, Fig. 54, intended to hold divining rods, figures as a single-coloured piece in our half-tone series, because it is a typical specimen of the old "mustard crackle," which corresponds to the *mi sê*, or "honey-coloured" glaze of the Chinese. This crackled glaze dates, we have seen, from the Sung dynasty, although not hitherto generally identified, because *mi sê* has been inexactly rendered "rice-coloured" and consequently taken to be a kind of grey crackle. *Mi sê* in Chinese silks is a full primrose yellow; as a self-colour of ceramic glazes it often deepens to mustard, although always paler than imperial yellow, which is more like the yolk of an egg in its deepest tint.

The turquoise blue, called *kung-chüo lü*, or "peacock-green," although it is also known in books as *fei-ts'ui* from its resem-

blance to the blue plumes of the kingfisher which are used in jewellery, is a self-coloured glaze of charming tone, and *truité*, or finely crackled texture. It is prepared from copper combined with a nitre flux and is generally although not always applied *sur biscuit*. A fine example of the period is illustrated in Fig. 55 from the collection bequeathed by Mr. W. H. Cope. It is a gourd-shaped vase with moulded, applied, and incised decoration, covered with a turquoise blue glaze, with details added in black. It has an open-work top, two elephant-head handles, archaic dragons worked in relief outside, and bands of scroll and leaf-pattern; and is posed on a pentagonal stand with openwork sides supported on monster's heads springing from a ring base. The open band of the neck, and the railing round the stand are worked with the *svastika* symbol of infinity, and the general design of the vase is that sacred to the food of the immortals in the celestial paradise of the Taoists.

The glaze is really the master quality in porcelain, and some of the other single-coloured glazes of the time require a word of notice, although it is impossible to illustrate them without colours. The brilliant *sang de bœuf* of the earlier *Lang Yao* is now succeeded by its derivatives of softer hue, the *chiang tou hung*, or "haricot red," and the *ping kuo ch'ing*, or "apple green, "of the Chinese, which are known to us as *peau de pêche* (peach-bloom) or crushed strawberry (*fraise écrasée*); a new bright black (*liang hei*) appears, shot with purple, the "ravens-wing" glaze of collectors, which is occasionally overlaid with a surface decoration pencilled in gold; as is also the contemporary "Mazarin blue," and the soft-toned, coral-red glaze derived from iron. Some of the most brilliant monochromes of the time are plain washes of one of the enamel colours used in polychrome decoration; such as the green of the *famille verte*, which supplies an intense shade of colour flashing with iridescent hues known as *shê-p'i lü* or "snake-skin green." This last was a monochrome used in the imperial factory under Ts'ang, together, we are told, with an

FIG. 63.—EGG-SHELL PORCELAIN PLATE PAINTED IN OVER-GLAZE COBALT-BLUE WITH TOUCHES OF BUFF.

A Solo on the Flute; with scroll border interrupted by panels of orchids.

No. 1987–'55.

D. $8\frac{3}{8}$ in.

(*See* page 40.)

FIG. 64.—EGG-SHELL PORCELAIN SAUCER-DISH DECORATED FOR EUROPE WITH COPY OF A EUROPEAN ENGRAVING.
Discovery of Moses by Pharoah's Daughter.
No. 4824–'01.

D. 8 in.

(*See* page 40.)

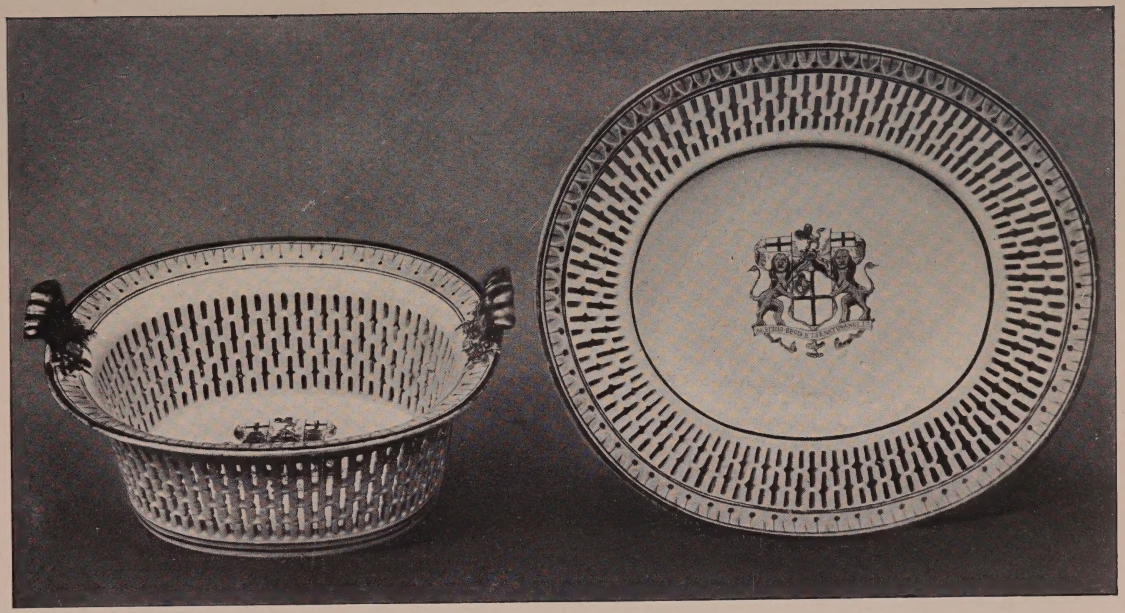


FIG. 65.—ARMORIAL CHINA WITH PIERCED OPEN-WORK BANDS PAINTED IN COLOURS AND GILT.
Part of a dinner service with the arms and motto of the Honourable East India Company.
No. 335–'98.
Basket, H. 4½ in., L. 10½ in.; Dish, L. 11 in., W. 9¾ in.
(*See* page 41.)

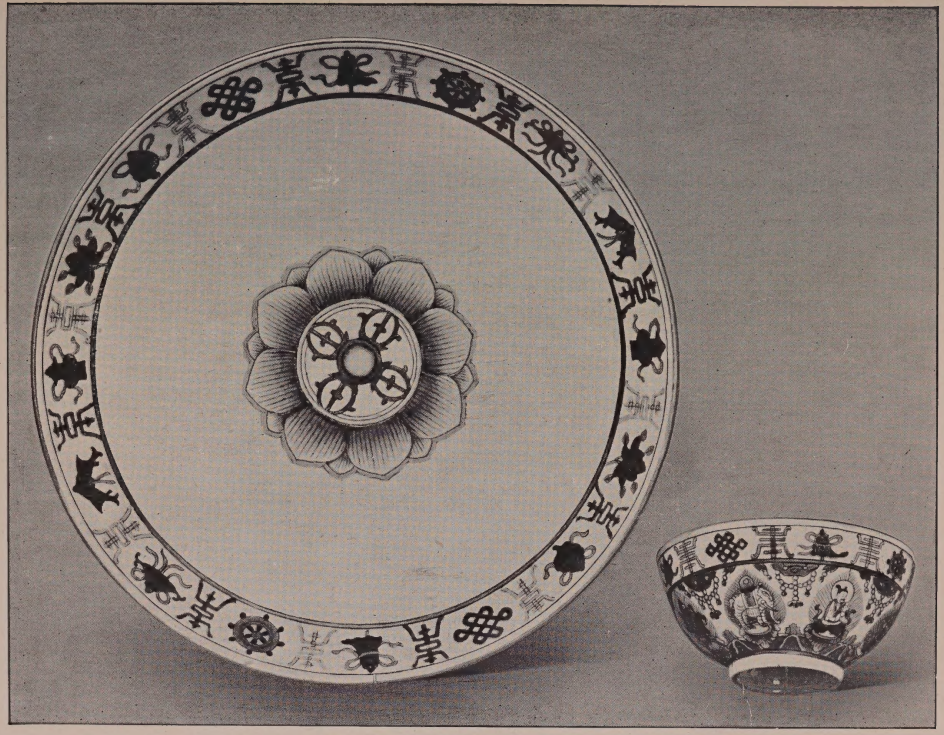


FIG. 66.—PORCELAIN SAUCER-DISH AND WINE-CUP FROM A DINNER-SERVICE MADE FOR A MONGOLIAN PRINCESS.

Decorated in colours and gilding with appropriate Buddhist emblems.

Nos. 799, 800–'83.

Dish, D. $7\frac{1}{8}$ in.; Cup, H. $1\frac{3}{8}$ in., D. $2\frac{3}{4}$ in.

(*See* page 41.)

FIG. 67.—PORCELAIN BOWL OF THE HSIEN FÊNG POTTERIES PAINTED IN ENAMEL COLOURS.
The Eighteen Arhats, or Lohan, of Buddhist story.
No. 84–'83.
H. $2\frac{3}{4}$ in., D. $6\frac{3}{4}$ in.

(*See* page 41.)

"eel-skin yellow" of brownish tint, turquoise, imperial yellow, cucumber green, and brownish purple. The palace services of the period were either yellow, green, or purple, with white for use in mourning, and five-clawed dragons were usually tooled in the paste under the monochrome glazes.

### YUNG CHÊNG AND CH'IEN LUNG PERIOD (1723–1795).

The two reigns of Yung Chêng and of his celebrated son, Ch'ien Lung, who succeeded his father in 1736, are taken together on account of the general similarity of their ceramic productions. Ching-tê-chên and its imperial manufactory still monopolise our attention, its official directors being Nien Hsi-yao, who was appointed to the post early in the reign of Yung Chêng, and T'ang Ying, who was made assistant-director in 1728, became director in 1736, and retained sole charge up to 1749, when a successor was appointed, of whom we know nothing but his name. T'ang Ying was a prolific writer, as well as an enthusiastic cultivator of the ceramic art, and much of our exact knowledge is due to his pen. The two directors devoted their powers to the reproduction of archaic wares, specimens of which were sent down from the palace at Peking for the purpose, as well as to the invention of novel methods of decoration, but there is no space here for a list of all their ceramic triumphs. The Chinese classify them in order under the distinctive headings of Nien Yao and T'ang Yao.

The brilliant greens which predominated among the enamels of the painted decoration of the reign of K'ang Hsi earned for it the name of *famille verte;* the greens now become paler in tone, and are gradually supplanted by rose-reds of crimson and pink shades derived from gold, hence the name of *famille rose,* which is often applied to the new scheme of decoration in colours. Two splendid examples of the *famille rose* are illustrated in Fig. 56, a six-sided lantern pierced with panels of open trelliswork, and Fig. 57, a jar with cover, richly decorated with floral designs

displayed on a *rouge d'or* background of soft pink shade. Fig. 58, a graceful slender vase with spreading foot, a characteristic shape of the Yung Chêng epoch, is painted on a soft white ground with the Taoist divinity Hsi Wang Mu, bestriding a lion-like monster, accompanied by two female attendants on foot. Fig. 59, a barrel-shaped brush-pot, or *pi-t'ung*, is decorated in colours of the *grand feu* with Wên Kung, the star-god of literature, wielding a brush, and the successful scholar holding up a twig plucked from the sacred *Olea fragrans* tree, all pencilled in blue, relieved by a mottled "peach-bloom" ground of copper red.

A small egg-shell saucer-dish, one of a pair, Fig. 60, painted with a dragon-fly and sprays of peonies passing over the rim, and pencilled underneath with the seal of Ch'ien Lung, is selected as an excellent example of the *kuan yao*, or "imperial porcelain" of the time, distinguished for its artistic designs and finished execution. The cup and saucer from the Cope Collection recently bequeathed to the Museum, Fig. 61, is interesting because the artist has attached his seals to his work with the inscriptions *Pai Shih Shan Jên, i.e.*, "The Hermit of the White Stone (grotto)."* The egg-shell dish, Fig. 62, with rose-coloured border underneath, is decorated inside with a pair of mandarin ducks, flowers, and brocaded bands of diaper. The plate, Fig. 63, painted in over-glaze blue with touches of buff, reveals a pair of lovers discoursing music, with the usual cultured surroundings of a Chinese interior.

Fig. 64 is an egg-shell dish of the class decorated for Europe, which is painted with a Chinese copy of a European engraving

* A similar saucer with the same decoration etched in Jacquemart's *Histoire de la Porcelaine* (Plate viii., Fig. 3) has the seal *Pai Shih* attached to an inscription dated the cyclical year *chia-ch'ên* (A.D. 1724). A beautiful rose-backed egg-shell dish painted with quails, presented to the British Museum by the Hon. Sir R. H. Meade, with the same *nom de plume* of *Pai Shih*, is additionally inscribed *Ling nan hua chê, i.e.*, "Painted at Canton," indicating that our artist's atelier was in that city, and that the porcelain was brought there overland "in the white" for him to decorate in the style so highly appreciated in Europe.

FIG. 68.—PORCELAIN SNUFF BOTTLE WITH PIERCED CASING COLOURED BLUE.
No. 4834–'01.
H. $2\frac{3}{4}$ in., W. 2 in.
(*See* page 41.)

FIG. 69.—WHITE PORCELAIN SNUFF BOTTLE. THE EIGHTEEN LOHAN IN RELIEF.
No. 4833–'01
H. $2\frac{1}{2}$ in., W. $1\frac{3}{4}$ in.
(*See* page 41.)

FIG. 70.—PORCELAIN SNUFF BOTTLE. COVERED WITH A GREEN GLAZE.
No. 928–'03.
H. $3\frac{1}{4}$ in., W. $1\frac{3}{4}$ in.
(*See* page 42.)

FIG. 71.—PORCELAIN SNUFF BOTTLE. PAINTED IN UNDER-GLAZE RED AND BLUE.
No. 4838–'01
H. $2\frac{3}{8}$ in., W. $1\frac{5}{8}$ in.
(*See* page 42.)

FIG. 72.—PORCELAIN SNUFF BOTTLE WITH RELIEF DECORATION PAINTED IN COLOURS.
No. 914–'03.
H. $2\frac{3}{4}$ in., W. $1\frac{5}{8}$ in.
(*See* page 42.)

FIG. 73.—PORCELAIN SNUFF BOTTLE PAINTED IN COLOURS.
No. 4836–'01.
H. $2\frac{3}{8}$ in., W. $1\frac{1}{2}$ in.
(*See* page 42.)

FIG. 74.—PORCELAIN SNUFF BOTTLE WITH THE MARK *KU YUEH HSUAN*.
H. $2\frac{5}{8}$ in.
(*See* page 42.)

of the "Discovery of Moses by Pharaoh's Daughter," in the usual Chinese environment. Fig. 65 illustrates part of an "armorial China" dinner service, of late Ch'ien Lung date, brought from Fort St. George, Madras, with pierced openwork borders, painted in colours with gilding, displaying the arms of the Honourable East India Company, and its motto on a scroll:—
AUSPICIO . REGIS . ET . SENATUS . ANGLIÆ.

MODERN PERIOD, FROM 1796.

This is a period of decadence and hardly demands detailed description, but two examples in the Museum of the work of the imperial potteries of some interest from their associations may be illustrated here. The first, Fig. 66, gives a saucer-dish and wine-cup from a dinner-service specially made for a Prince of Western Tumed, who married a daughter of the Chinese Emperor Tao Kuang (1821–50) being marked underneath in the Mongolian script "Baragon Tumed," and decorated in colours and gilding with the seven paraphernalia of a "chakravarttî" or universal sovereign, and with bands of *shou* characters alternating with Buddhist symbols. The second, Fig. 67, is a bowl, painted outside in enamel colours with the eighteen Arhats, or Lohan of early Buddhist story (Vol. I., 90, 107), and inscribed below with the six-character mark *Ta Ch'ing Hsien Fêng nien chih*, "Made in the reign of Hsien Fêng (1851–60) of the Great Ch'ing (dynasty)." This last service is said to have been specially made for the use of the consort of the reigning emperor, who was destined to become so famous after his death. She ruled China as the empress dowager until her death in 1908; two of her peculiar ceramic marks will be found among the porcelain marks and seals attached to this chapter.

A few porcelain snuff bottles of various dates are illustrated to show some of their varied forms and methods of decoration. Fig. 68 is blue, the outer casing carved in open-work with nine lions sporting with brocaded balls; Fig. 69 is white, worked in

relief with the group of eighteen Arhats; Fig. 70 is cucumber green of *truité* type; Fig. 71 is painted in under-glaze red and blue; Fig. 72 with crabs in relief is painted in enamel colours; Fig. 73 is also decorated in colours with floral scrolls, bitter gourds, and butterflies. Fig. 74, thickly coated with a yellow crackled glaze, to simulate glass, is marked underneath with the characters *Ku Yüeh Hsüan* (*see* page 63): the stopper in which the small ivory spoon inside the bottle is mounted is made of coral and turquoise; this is used, of course, to ladle out the snuff.

## APPENDIX TO CHAPTER I.

### MARKS AND SEALS.

THE marks on Chinese pottery and porcelain may be conveniently classified under the headings :—

1. Marks of date.
2. Hall-marks.
3. Marks of dedication and good wishes.
4. Marks in praise of the piece inscribed.
5. Symbols and other pictorial marks.
6. Potters' marks.

The following lists are not intended to be exhaustive, being only a selection of such marks as are likely to be most useful to the collector. For fuller lists I may perhaps be permitted to refer the inquirer to my "Oriental Ceramic Art," a copy of which is at hand for reference in the Art Library of the Museum.

#### 1.—MARKS OF DATE.

The Chinese have two methods of indicating a date. First, by the *nien-hao*, or name given to the reign of an emperor; second, by a cycle of sixty years. The *nien-hao* is selected for the regnal title after the emperor has ascended the throne, and dates from the beginning of the first new year after his accession. It is an epithet of good augury culled from some classical text, like the title of the reigning emperor Kuang Hsü, which means "Inherited Lustre." The regnal title was frequently changed under the older

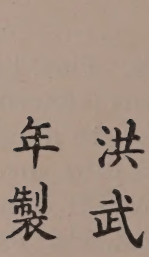
dynasties, but since the accession of the Ming dynasty in 1368 there has been only one instance of such a change, when the emperor who had reigned as Chêng T'ung returned after seven years of exile and changed the *nien-hao* to T'ien Shun in the year 1457.

Chinese, it is well known, is read from right to left, and from above downwards. The "six-character mark" is usually written in two columns, composed as follows:—Two characters signifying the dynasty, two the *nien-hao*, and two more meaning "period" and "made." This is a six-character mark of the Emperor Hsüan Tê. It reads *Ta Ming Hsüan Tê nien chih*, "Great Ming Hsüan Tê period made." But it is occasionally written in one horizontal line. The "four-character mark" has the dynasty omitted, so that it commences with the *nien-hao*. The seals are similar combinations of characters but pencilled in an archaic script, commonly known as the seal character. The third form of Chinese writing, the "grass text," or cursive hand, is seldom seen except in potters' marks impressed in Fuchien white porcelain.

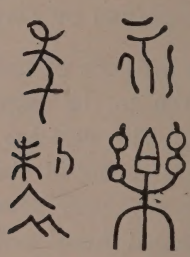
大明宣德年製

The regnal titles usually found are:—

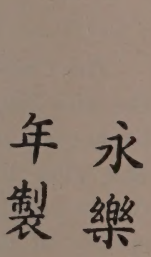
## I.—Ming Dynasty.



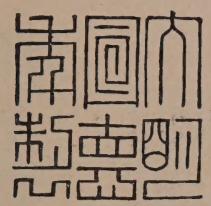
Hung Wu (1368–1398).



Yung Lo (1403–1424).



大明宣德年製



Hsüan Tê 1426–1435).

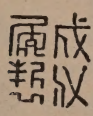
大明成化年製

Ch'êng Hua (1465–1487).

大明弘治年製

Hung Chih (1488–1505).

成化年製



Ch'êng Hua (1465–1487).

大明正德年製

Chêng Tê (1506–1521).

大明嘉靖年製

Chia Ching (1522–1566).

大明隆慶年製

Lung Ch'ing (1567–1572).

大明萬曆年製

Wan Li (1573–1619).

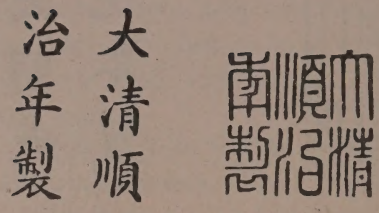
大明天啟年製

T'ien Ch'i (1621–1627).

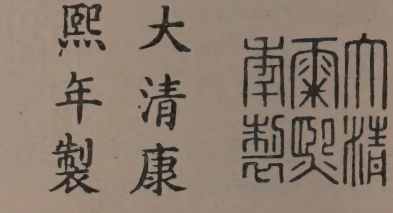
崇楨年製

Ch'ung Chên (1628–1643).

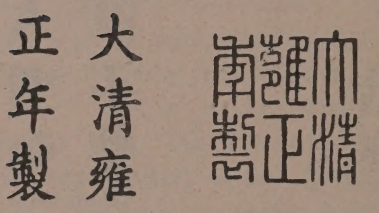
## II.—Manchu, or Ch'ing, Dynasty.



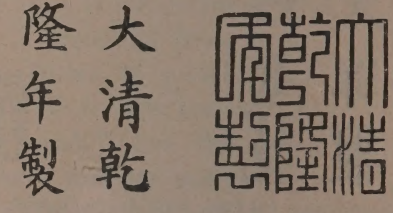

Shun Chih (1644–1661).



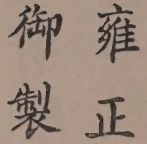

K'ang Hsi (1662–1722).



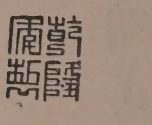

Yung Chêng (1723–1735).



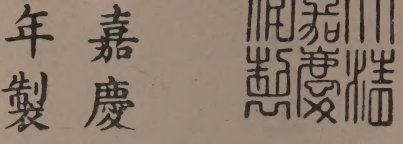

Ch'ien Lung (1736–1795).



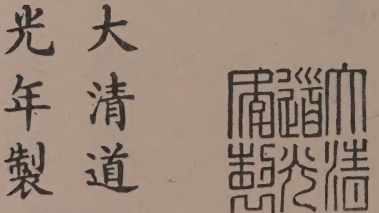

Yung Chêng. Made by order of the Emperor (*yü*).



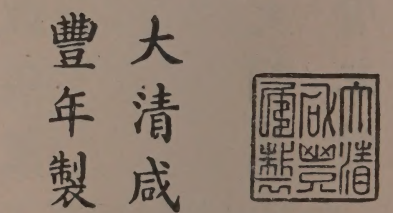

Ch'ien Lung (1736–1795).



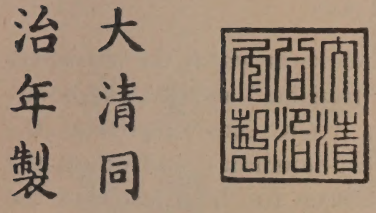

Chia Ch'ing (1796–1820).




Tao Kuang (1821–1850).



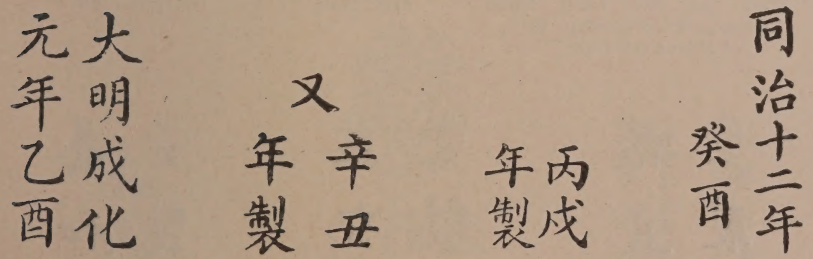

Hsien Fêng (1851–1861).




T'UNG ,CHIH (1862–1874). KUANG HSÜ (1875–1908).

## CYCLICAL DATES.

In the first of the four figured below (Ch'êng Hua, first year) and the last (T'ung Chih, twelfth year), the cyclical date is added to the regnal year. The second, which occurs on early *famille rose* pieces, indicates the recurrence of the cyclical date under K'ang Hsi, who reigned over sixty years. The third is doubtful, in that the number of the cycle is omitted. The present cycle, which began in 1864, is reckoned the 76th in the Chinese official scheme of chronology, and the porcelain with this mark was referred to the 74th cycle from its style and decoration.




Cyclical Year *i-yu* (1465).

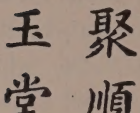
Cyclical Year *hsin ch'ou* recurring (1721).

Cyclical Year *ping hsü* (1766?).

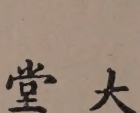
Cyclical Year *kuei yu* (1873).

## 2.—Hall Marks.

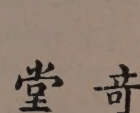
There are many varieties of hall marks in which the characters *t'ang*, "hall," *chü*, "retreat," *chai*, "pavilion," and the like occur. They usually indicate the factory; but some represent the studio, or *nom de plume*, of the artist-decorator; and others the hall of the person for whom the porcelain has been made, or the imperial pavilion for which it was destined. A curious example of the last kind is found below inscribed *Ta Ya Chai* "Pavilion of Grand Culture," the name of one of the new palaces of the late Empress Dowager at Peking, in connection with her motto *T'ien ti yi chia ch'un*, "Springtime in heaven and earth—one family," which is framed with a pair of dragons pursuing the flaming jewel of omnipotence.



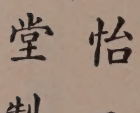
Ch'ü Shun Mei Yü T'ang chih.
"Made at the Ch'ü Shun (Abundant Prosperity) Hall of Beautiful Jade."



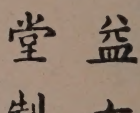
Ta Shu T'ang chih.
"Made at the Big Tree Hall."



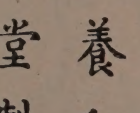
Ch'i yü T'ang chih.
"Made at the Rare Jade Hall."



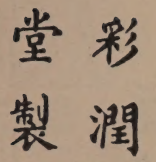
I Yü T'ang chih.
"Made at the Ductile Jade Hall."



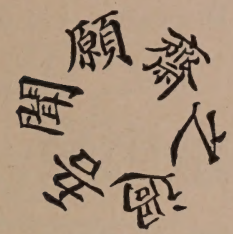
I Yu T'ang chih.
Made at the Hall of Profit and Prosperity."



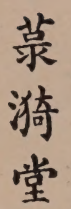
Yang Ho T'ang chih.
"Made at the Hall for the Cultivation of Harmony."



TS'AI JUN T'ANG CHIH.
"Made at the Hall of Brilliant Colours."



YUAN WÊN WU KUO CHIH CHAI.
"Pavilion where I wish to hear of my faults."

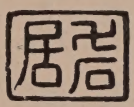


LU YI T'ANG.
"The Hall of Waving Bamboos."

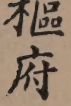
CHU SHIH CHÜ.
"The Red Rock Retreat."

HSIEH-CHU TSAO.
"Made for the Hsieh Bamboos."

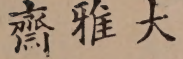
HSIEH-CHU CHU-JÊN TSAO.
"Made for the Lord of the Hsieh. Bamboos."



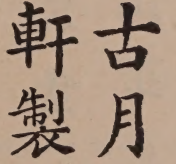
WAN SHIH CHÜ.
"The Myriad Rocks Retreat."



SHU FU.
"Imperial Palace."
Mark of the Yüan dynasty (1280–1367).

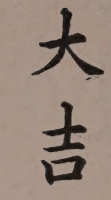


TA YA CHAI.
Hall-mark and Motto of the late Empress Dowager (*see* above).

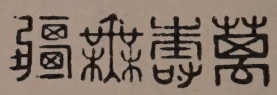


KU YUEH HSÜAN CHIH.
"Made at the Ancient Moon Terrace." 17th century mark on glass.

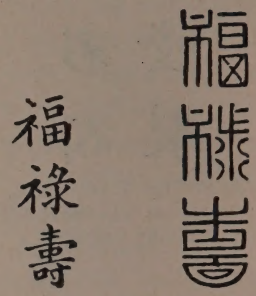
## 3.—Marks of Dedication and Good Wishes.



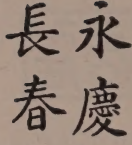
Ta Chi.
"Great good-luck."



Wan shou wu chiang.
"A myriad ages never ending!"

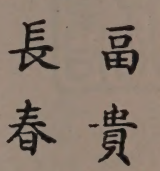


Fu Lu Shou.
"Happiness, Rank, and Longevity."

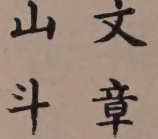


Yung Ch'ing Ch'ang Ch'un.
"Eternal prosperity and enduring Spring!"

Ch'ang ming fu Kuei.
"Long Life, Riches, and Honour!"



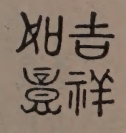
Fu kuei ch'ang ch'un.
"Riches, Honour, and enduring Spring!"



Wên chang shan tou.
"Scholarship high as the mountains and the Great Bear!"

C'hing.
"Congratulations."

Shou.
"Longevity."
A curious form, known in Holland as the Spider mark.

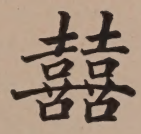


Chi hsiang ju i.
"Good fortune and fulfilment of wishes."

TÊ HUA CH'ANG CHUN.
"Virtue, Culture, and Enduring Spring."

WAN LI NIEN TSAO.
"Made in the reign of Wan Li."

CHIH.
"By Imperial Order."



SHUANG HSI.
"Double, or wedded, joy." Inscribed on bridal presents.

BARAGON TUMED.
"For the Princess of the West Wing of the Tumed Mongolian Banners."

## 4.—MARKS IN PRAISE OF THE PIECES INSCRIBED.

玉

YÜ.
"Jade."

古

KU.
"Ancient."

文

WÊN.
"Artistic."

珍

CHÊN.
"Precious, a Gem."

真玉

CHÊN YÜ.
"True Jade."

奇玉宝鼎之珍

CH'I YÜ PAO TING CHIH CHÊN.
"A gem among precious vessels of rare Jade."

玩玉

WAN YÜ.
"Trinket Jade."

奇石寶珍

雅玩

YA WAN.
"Artistic Trinket."

鼎之珍

CH'I SHIH PAO TING CHIH CHÊN.
"A gem among precious vessels of rare stone."

珍玩

CHÊN WAN.
"Precious Trinket."

奇珍如玉

CH'I CHÊN JU YÜ.
"Rare and precious as jade."

在川知樂

TSAI CH'UAN CHIH LO.
"I know that they (*i.e.*, fishes) rejoice in the water."

### 5.—SYMBOLS AND OTHER PICTORIAL MARKS.

The Chinese have a special fancy for devices, and use them in conventional groups for the decoration of porcelain as well as, singly, as marks. They may be conveniently arranged in five sub-divisions :—

(*a*) *Symbols of ancient Chinese lore.*—The eight trigrams of divination (*pa kua*) and the dualistic *yin-yang* symbol (*see* Fig. 82). The eight musical instruments (*pa yin*). The twelve ornaments (*shih-êrh chang*) embroidered on sacrificial robes.

(*b*) *Buddhist Symbols.*—The eight emblems of happy augury (*pa chi hsiang*). The seven paraphernalia (*ch'i pao*) of a chakravartî, or universal sovereign (*see* Fig. 66).

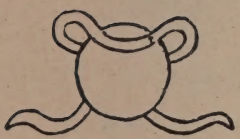
(*c*) *Taoist Symbols.*—The eight attributes (*pa an hsien*) of the immortal genii, viz., the *fan* with which Chung-li

Ch'üan revives the souls of the dead: the *sword* of supernatural power wielded by Lü Tung-pin: the magic *pilgrim's-gourd* of Li-T'ieh-kuai: the *castanets* of Ts'ao Kuo-ch'iu: the *basket of flowers* carried by Lan Ts'ai-ho: the *bamboo tube and rods* of Chang Kuo: the *flute* of Han Hsiang Tzŭ: the *lotus-flower* of Ho Hsien Ku. A multitude of emblems of longevity, the *summum bonum* of the Taoist, such as the deer, tortoise and stork; the hare, pounding the *elixir vitæ* in the moon: the pine, bamboo, and prunus: the peach as the "fruit of life," and the sacred magic fungus (*Polyporus lucidus*), etc.

(*d*) *The hundred antiques* (*po ku*), including the eight precious objects (*pa pao*), and the four fine arts, music, chess, calligraphy, and painting (*ch'in ch'i shu hua*).

(*e*) *Devices intended to be read in "Rebus" fashion* (*see* below). Two of the sets of eight which have just been referred to follow in due order.

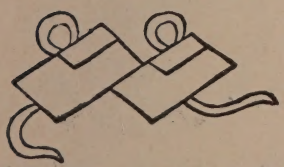
PA PAO.—The Eight Precious Things.



CHU. A Jewel.

CH'IEN. A "Cash."

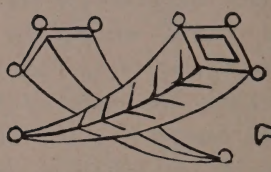
FANG-SHÊNG. A Lozenge, symbol of victory.



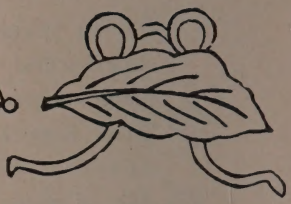
SHU. A Pair of Books.

HUA. A Painting.

CH'ING. A Hanging Musical Stone of Jade.



CHÜEH. A Pair of Rhinoceros-horn Cups.



AI-YEH. An Artemisia Leaf.

PA CHI-HSIANG.—The Eight Buddhist Emblems of Happy Augury.

LUN. Wheel, enveloped in flames.

LO. A Conch-Shell.

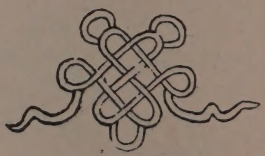
SAN. State Umbrella.

KAI. Canopy.

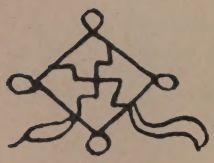
HUA. Lotus Flower.

P'ING. Vase.

YU. A Pair of Fish.



CHANG. "Entrails. An Endless Knot."

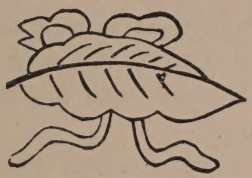


The SVASTIKA Symbol inclosed in a lozenge, with fillets.

TING. Four-legged Incense Burner.

FU. One of the 12 ancient embroidery ornaments.

LIEN HUA. "Lotus Blossom."



CHIAO YEH. A "palm leaf" with fillets.

LING CHIH. The "sacred fungus."

MEI HUA. A sprig of prunus within a double ring.

T'U. The "hare" of mythology.

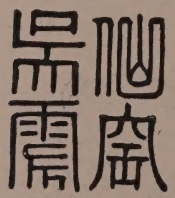
FU SHOU SHUANG CH'ÜAN.
A bat and two peaches. A "rebus" reading "Happiness and longevity, both complete!"

PI TING JU I.
A brush-pencil, a cake of ink, and a jade sceptre. A "rebus" reading "May it be fixed as you wish!"

## 6.—POTTERS' MARKS.

Potters' marks are comparatively rare in China, although very common in Japan. The first of the three which follow is taken from an archaic crackle vase of greyish tone decorated with coloured glazes of the Ming period: it is read in inverse fashion from left to right. The next two are marks stamped in the dark brown paste of characteristic *flambé* vases of Kuang Yao pottery, which are sometimes from their archaic aspect mistaken for productions of the Sung dynasty: the marks record the names of two potters, probably brothers, who are said to have lived early in the eighteenth century.

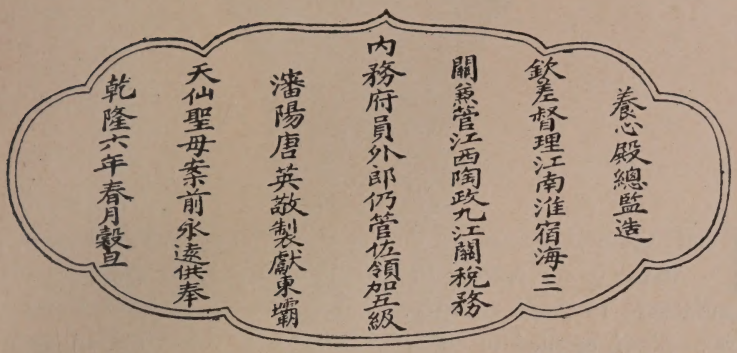
The last inscription, overleaf, which is remarkable for its length, is taken from a pair of portly blue and white pricket candlesticks, two and a third feet high, in my own possession, part of a *wu kung* altar set, which was specially made in 1741 as an *ex voto* offering for a Taoist temple near Peking by T'ang Ying, the celebrated director of the imperial porcelain manufactory at Chingtêchên.



WU CHÊN HSIEN YAO.
"Pottery of Wu Chên-hsien."

KO MING HSIANG CHIH.
"Made by Ko Ming-hsiang."

KO YUAN HSIANG CHIH.
"Made by Ko Yuan-hsiang."




"Reverently made by T'ang Ying of Shên-yang, a Junior Secretary of the Imperial Household, and Captain of the Banner, promoted five honorary grades, Chief Superintendent of Works in the palace Yang Hsin Tien, Imperial Commissioner in charge of the three Customs stations of Huai, Su, and Hai, in the province of Kiangnan, also Director of the Porcelain Manufactory, and Commissioner of Customs at Kiu Kiang, in the province of Kiangsi, and presented by him to the Temple of the Holy Mother of the God of Heaven at Tungpa, to remain there through time everlasting for offering sacrifices before the altar; on a fortunate day in the spring of the sixth year of the Emperor Ch'ien Lung."

## CHAPTER II.

### GLASS.

THE Chinese themselves do not claim the invention of glass, and there is no reason to attribute any great antiquity to its manufacture in their country. There are two Chinese names for glass :—*p'o-li*, applied to colourless, or nearly colourless, transparent varieties : and *liu-li*, applied to opaque varieties of all shades of colour, including coloured glazes used in the fabrication of tiles and architectural ornaments, as well as enamels for cloisonné and painted work on copper and for the decoration of porcelain fired in the muffle stove. Both of these names are to be traced back to Sanskrit originals, occurring frequently in early Buddhist books, and confirming, so far, the derivation of the art from foreign sources. *P'o-li*, also written occasionally *p'o-ti*, comes from the Sanskrit *sphatika*, which seems originally to have meant "rock crystal"; *liu-li* is a contraction of *pi-liu-li*, otherwise *fei-liu-li*, which is a transliteration of *vaidurya*, the Sanskrit name of lapis-lazuli. The names are applied in the older Chinese books to obsidian or natural glass, to amethysts and other varieties of rock crystal, and to various semi-precious stones besides lapis-lazuli, but the secondary sense of "glass" is universally understood in the present day, and is the only one that concerns us here.

The Chinese records of the Han dynasty (B.C. 206–A.D. 220) give the earliest account of the Roman empire under the name of Ta Ch'in, by which it was then known to the Chinese, and refer to the importation of glass among the other productions brought to the Far East at this period, when trade was carried on by land as well as by sea. The coloured and variegated glass and glass vessels imported into China seems to have come mainly from the glass works of Alexandria, which we know from Strabo and

FIG. 75.—VASE OF SAPPHIRE-COLOURED GLASS.
Mark of the reign of Ch'ien Lung (1736–95).
No. 417–'80.
H 11 in., D. $5\frac{3}{8}$ in.

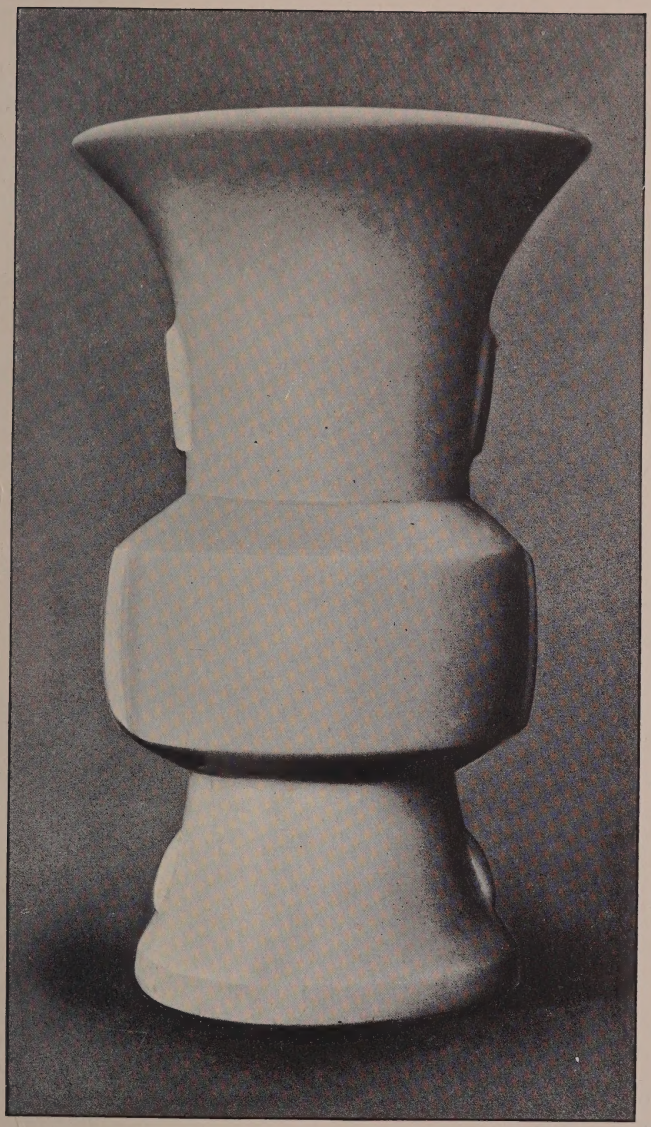


FIG. 76.—YELLOW VASE MOULDED OF ENAMEL SUCH AS IS USED IN THE IMPERIAL PORCELAIN FACTORY.

From the Paris Exhibition of 1867.

No. 653–'69.

H. 8½ in., D. 5¼ in.

Pliny was the great centre of manufacture at the time. The different kinds made there are described in the South Kensington handbook on *Glass* by A. Nesbitt, F.S.A. Mr. Nesbitt gathers from Pliny's notice of glass in his Natural History that many varieties were produced in his time; he speaks of an opaque red, of white glass, and of glass imitating murrhine, jacinths, sapphires, and all other colours. Pliny also makes special mention of black glass, like obsidian, which was used for vessels on which to serve food. The Romans are stated to have had at their command, of transparent colours, blue, green, purple or amethystine, amber, brown, and rose colour; of opaque colours, white, black, red, blue, yellow, green, and orange. The kind of glass which Pliny speaks of as most highly esteemed in his time was the pure white, imitating crystal; this must have been the typical *p'o-li* of the Chinese.

The *Wei Luo*, a Chinese historical work based on the records of the Three Kingdoms of the period A.D. 221–264, enumerates ten colours of opaque glass (*liu-li*) imported from the Roman Empire at this time, viz., carnation, white, black, green, yellow, blue, crimson, azure or grey-blue, red and purplish brown. For a detailed analysis of the Chinese records, and a full account of the trade and trade routes, reference may be made to Professor F. Hirth's monograph on *China and the Roman Orient*, 1885.

We see, therefore, that the Chinese became well acquainted with glass about the time of the Christian era. It was not, however, till the fifth century that they learned how to make it, according to precise data furnished by the historians both of Northern and Southern China, which was divided into two kingdoms at this time.

According to the northern history, *Pei Shih*, it was during the reign of T'ai Wu (424–452) of the northern Wei dynasty that traders came to the capital of Wei from the country of Ta-yueh-ti, the Indo-Scythian kingdom on the north-west borders of India, who said that, by the fusion of certain minerals, they could make

*liu-li* of various colours. They found the materials required in the mountains near the capital (the present Ta-t'ung-fu in the province of Shansi) and made glass there excelling in colour and brilliancy any brought from the West. The historian adds that subsequently to this time glass became very much cheaper in China. The character of Indo-Scythian glass may be seen in some specimens in the British Museum which have been recently unearthed by Dr. Stein on the site of the ancient city of Khotan. It is curious that Pliny declared that no glass is to be compared to the Indian because it is made of crystal.

The southern histories accredit Wên Ti of the Sung dynasty, A.D. 424–454, the contemporary and rival of the above T'ai Wu, with the honour of the introduction of the craft into China, and bring it by the sea route from the Roman Empire of the east to the Sung capital, the modern Nanking. They say that "the sovereign of Ta Ch'in sent to the Emperor Wên Ti of the Sung a large variety of presents made of glass of all colours; and, some years later, a workman in glass, who was able to change in the fire stones into crystal, and who taught his secret to his pupils, whereby great glory was acquired by all those coming from the West."

The glass industry, established in the way that has been indicated above in two widely separated localities, has been carried on with indifferent success ever since, and many notices of the craft might be quoted from the native encyclopædias. We are told of mirrors a foot and a half in diameter made of green glass (*lü p'o-li*), and *liu-li* burning glasses for lighting touch-paper and drawing "pure fire" from the sun, both imported from Indo-China: of large brown globular bowls, light as goose-down, and of wine-coloured lanterns clearer than the best native horn lanterns, brought from Korea: while the Chinese themselves are said to have made bowls and wine cups of imitation crystal (*chia shui-ching*), and to have copied small objects of art carved in jade, agate, and other hard stones, in the new and cheaper

FIG. 77.—TRIPOD AND VASE OF YELLOW SEMI-OPAQUE GLASS.

Tripod—No. 103–'53.
Vase—No. 104–'53.

Tripod—H. $3\frac{3}{4}$ in., D. $3\frac{1}{4}$ in.
Vase—H. $4\frac{1}{2}$ in., D. $1\frac{3}{4}$ in.

(*See* page 66.)

FIG. 78.—SNUFF BOTTLE OF MOTTLED OPAQUE GLASS.

No. 1500–'02.

H. $2\frac{3}{4}$ in., D. $1\frac{3}{4}$ in.

FIG. 79.—SNUFF BOTTLE OF RED AND WHITE GLASS CARVED LIKE CHALCEDONY.

No. 436–'80.

H. $2\frac{7}{8}$ in.

material, appropriately tinted. The Chinese have, however, always been comparatively careless in the manufacture of glass, preferring their own ceramic wares, in contradistinction to the Romans, whose glass was superior to the Samian ware, their best pottery. When the Arabs settled in the coast towns of southern China in the ninth and tenth centuries a certain impulse was given to the art, but it was very transient. A single possible relic has been preserved in Japan in the treasure of Nara, the ancient capital of the Mikados, which is said to have been deposited there in the eighth century, and to be entered in the original list of the time. It is a ewer of colourless glass about a foot high with a coloured glass cover, and is declared to be in all probability of Chinese make, fashioned by the artificer in Persian lines.*

In the geography of El Edrisi, written in Sicily in the year 1154, the following passage occurs in the chapter relating to China (first climate, tenth section): "Djan-kou is a celebrated city . . . Chinese glass is made there." But Djan-ḳou has not yet been satisfactorily identified with any existing Chinese city. In modern times the great centre of the manufacture of Chinese glass is Poshan-hsien in the province of Shantung, which was visited by the Rev. A. Williamson in 1869, who gives the following interesting account of it in his *Journeys in North China* (Vol. I., p. 131):—

"Long ago it was discovered that the rocks in the neighbourhood of Poshan-hsien, when pulverised and fused with the nitrate of potass, formed glass; and for many years the natives have applied themselves to its manufacture. I found them making excellent window-glass, blowing bottles of various sizes, moulding cups of every description, and making lanterns, beads and ornaments in endless variety. They also run it into rods, about thirty

* A silver ewer from the same treasure of Nara was brought over from the old Buddhist temple of Horiuji to be exhibited at the French Exposition of 1900, together with a kind of banner from the same source figured with four horsemen combating lions, both objects evidently inspired by the Persian art of the Sasanides. The ewer, engraved with a winged quadruped, is reproduced in *l'Histoire de l'Art du Japon*, published by the imperial Japanese Commissioners at the *Exposition universelle de Paris*, 1900 (p. 61).

inches long, which they tie up in bundles, and export to all parts of the country. The rods of pig-glass cost 100 cash per catty (*i.e.*, about 3d. a lb.) at the manufactory. The glass is extremely pure, they colour it most beautifully, and have attained considerable dexterity in manipulation; many of the articles were finely finished."

Po-shan is situated at the foot of a range of mountains, and the "rocks" which Dr. Williamson mentions are probably quartz; other parts of the province, as the neighbourhoods of Yung-ching and Tsi-mi, yield abundance of rock crystal of various colours.

A recent letter in the *North China Herald* (January 27, 1903), describing a mob riot in Po-shan consequent on an attempt to start a government monopoly glass-ware factory there, says:—

"Po-shan is a place renowned in China for the manufacture and finish of its glass-ware, articles of imitation white jade, coloured glazed tiles, etc. These goods are mostly bought up by Peking dealers, and sold by them as *Ching liao* or 'Peking glass,' although really made in Po-shan, Shantung. Nearly seven-tenths of the population of Po-shan, men, women and children, are engaged in one way or other in the manufacture. The whole region outside the city walls is dotted with kilns and private works, large and small, according to the means of the owners, the poorest of whom sell their productions piecemeal for cash to the agents of the Peking dealers."

The district managers had forbidden the agents buying more on pain of fines and confiscation: hence the riots. *Liao* is the vulgar name for glass, and *liao ch'i* is the term used for "glass ware" in the Customs tariff. The *Ching liao*, properly so called, is really made in the capital itself from glass rods and plates brought up from Po-shan, and is far superior in design and finish, as well as in price, to the provincial production dignified by the same name.

A glass factory was established in the palace at Peking in the year 1680, among the *ateliers* founded by the Board of Works under the patronage of the Emperor K'ang Hsi, a list of which has been given in Vol. I., p. 108. The imperial glass-house is noticed in the letters of the Roman Catholic missionaries of the time, who seem to have aided in the work, as many of the designs betray European influence. A letter in the *Mémoires*

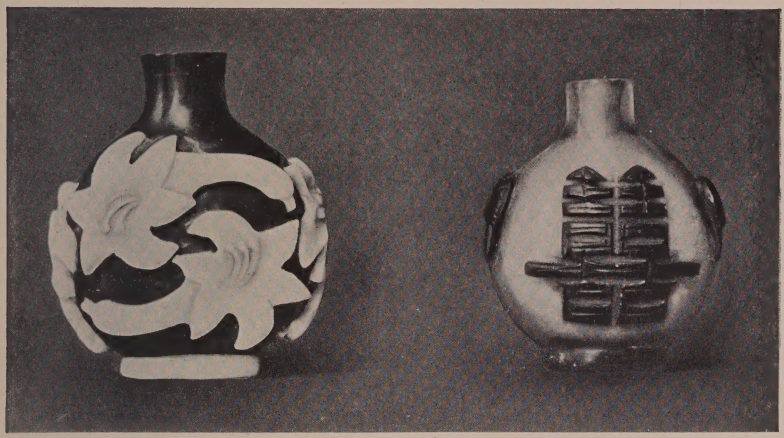


FIG. 80.—SNUFF BOTTLE. WHITE AND BLUE GLASS, CARVED.
No. 423–'80.
H. 2½ in.

FIG. 81.—SNUFF BOTTLE. AMBER AND CLEAR GLASS, CARVED WITH SYMBOL.
No. 437–'80.
H. 2⅛ in.

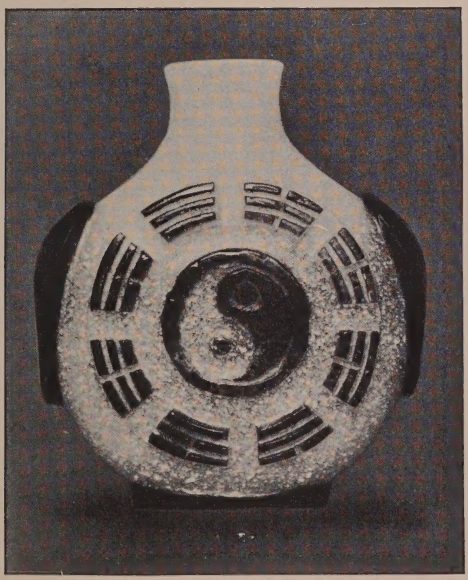


FIG. 82.—SNUFF BOTTLE. WHITE AND BLUE GLASS, CARVED WITH SYMBOLS
Bushell Collection.
H, 2½ in.

*concernant les Chinois* (vol. ii., pp. 462, 477), written about 1770, says that a good number of vases were made every year, some requiring great labour because nothing was blown; but the writer adds that the manufactory was only an appendage to the imperial magnificence, meaning, no doubt, that the production was intended only for the use of the palace and for imperial presents. The vases were often marked underneath with an engraved seal, as in the vase of sapphire-coloured glass, with bulbous body and long wide neck expanding at the mouth, illustrated in Fig. 75, which is marked under the foot *Ta Ch'ing Ch'ien Lung nien chih, i.e.*, "Made in the reign of Ch'ien Lung (1736–1795) of the Great Ch'ing dynasty."

The productions of the imperial factory are generally known as *kuan liao*, or "imperial glass." They comprise all varieties of work, including monochrome pieces coloured in mass, pieces made of layers of different colour superimposed and subsequently carved, and pieces either of clear or of opaque white material decorated with painted designs executed in translucent enamels. A director of the imperial factory named Hu became celebrated for the excellence of his work in the beginning of the reign of Ch'ien Lung, and some of his pieces were sent down to Ching-tê-Chên to be reproduced by T'ang Ying in porcelain, which was considered by the emperor to be a more noble material than glass. The studio name of *Ku Yüeh Hsüan*, "Chamber of the Ancient Moon," was adopted by Hu, by the curious conceit of splitting his surname into its two component parts (ku yüeh), and this is often inscribed on his work as a hall mark,* pencilled underneath in red or in one of the other enamel colours used in the decoration of the piece. The glass made by him was of two kinds: a clear glass of greenish tint with an embossed decoration executed in coloured glazes of soft tone; and an opaque white glass, engraved with etched designs, or decorated with brush-work in colours. The former kind is most highly appreciated

* Reproduced on page 49.

by Chinese collectors to-day, the latter kind was the type copied in porcelain. The articles manufactured were usually of small dimensions, such as vases for single flowers, snuff bottles, wine cups, brush washes for the artist, pendants, and the like. Specimens are exhibited at the Smithsonian Institution at Washington by Mr. Hippisley, who remarks in his catalogue (Report of United States National Museum, 1900, page 347) as follows:—

"The vitreous nature of the body imparts a tone and brilliancy to the colours, which are greatly admired, and the best specimens of this ware will well repay minute study. The choice of groundwork is effective, the grouping of the colours soft and harmonious, the introduction of European figures is interesting, and the arrangement of flowers evidence of the highest artistic skill."

Occasionally the ground comes out crackled after the firing necessary to fix the enamel colours. The snuff-bottle illustrated in Fig. 74, made of porcelain roughly decorated with crabs, is coated over with a thick yellow glaze of mottled tone and crackled texture to simulate glass, and is marked underneath *Ku Yüeh Hsüan*, pencilled under the glaze.

The alkali, which is an essential ingredient of glass, is generally furnished by nitre, which forms as an efflorescence on the soil of the plains of Northern China. Ferns are also burnt for the purpose, and potash is obtained by lixiviating the ashes: hence their common name of *liu li tsao*, or glass plants. On the sea-coast soda is used instead, extracted from the ashes of seaweeds. The other ingredient, silica, is supplied by sand, or, in a purer state, by pounding quartz rocks mined in the neighbouring hills. The body is coloured by the addition of small percentages of mineral oxides to the mass. The three most common colours are those referred to in the chapter on Architecture (Vol. I., p. 53): the deep purplish blue derived from a combination of cobalt and manganese silicates, the rich green afforded by copper silicate, and the imperial yellow approaching the full tint of the yolk of an egg obtained from antimony. A good specimen of this last colour is illustrated in Fig. 76, a vase which was exhibited in the

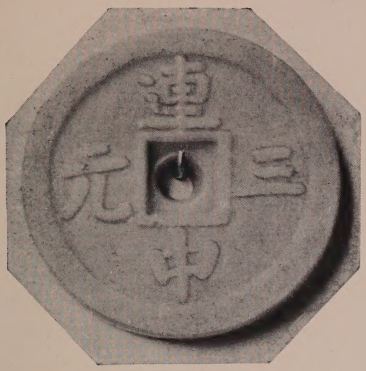


FIG. 83 (1).—MEDALLION OF GLASS WITH INSCRIPTION.
No. 127*b*–'83.

D. $1\frac{5}{8}$ in.

FIG. 83 (2).—MEDALLION OF GLASS WITH INSCRIPTION
No. 127–'83.

D. $1\frac{5}{8}$ in.

FIG. 83 (3).—MEDALLION OF GLASS WITH INSCRIPTION.
No. 127*a*–'83.

D. $1\frac{5}{8}$ in.

Paris Exhibition of 1867, described as "of pure porcelain enamel such as is used in the imperial manufactory" and afterwards bought, 48*l.*, for the Museum. A brilliant *sang de bœuf* red is obtained from copper mixed with a deoxidising flux, and a charming turquoise blue of softest tone from the same element in the presence of an excess of nitre. Opaque white owes its tint to arsenic, iron gives a grey-green celadon as well as dark brownish reds, while gold affords graded rose pinks deepening to crimson. The intensity and purity of the colouring, according to M. Paléologue, give sometimes to the material the appearance of a hard stone, of a flawless oriental agate. The Chinese are skilful also, as M. Paléologue remarks, in fusing together glasses of different colours, either without mingling them, or by introducing into the mass itself one of the component materials in the form of spots, veins, or ribbons.

All the technical processes, in fact, used in the West in the working of glass have been employed in their turn in the Middle Kingdom. Blowing, pressing, and casting in moulds have long been known: but it is by cutting, and especially by deep chiselling and undercutting of pieces made of several layers of different colour that the Chinese have created their most original productions. In this particular line they have attained a surety of touch with refined taste and perfect finish of workmanship, that have not been surpassed even by the masters of the craft of the sixteenth century in Bohemia. Chinese carvers in glass have always been inspired by glyptic work in jade and other hard stones, and they use the reciprocating treadle wheel and all the other lapidary tools which have been described in the chapter on jade in Vol. I., Chap. VII. Their work in these lines is comparatively easy, as no glass is so hard as nephrite, jadeite, and rock-crystal, not to mention precious stones like the ruby, and emerald, which are also sculptured into small images of Buddha and the like by the Chinese lapidary working with the same lapidary tools.

The glass objects made by the Chinese are generally of small dimensions, not larger than the jadeite or agate carvings which are posed as models. The ground is either translucent or opalescent, and it is tinted to give an illusory resemblance to the model of which it is a counterfeit presentment; to be detected only by a minute examination, or by tapping it, in Chinese fashion, with the finger-nail, so that its characteristic ring may betray it. The little vases and shaped cups and dishes that are often moulded in this material are intended to stand beside the ink palette of the scholarly writer, and are specially designed to please his fancy. They are fashioned in the shape of an egg, of a magnolia blossom, or of a tilted lotus leaf: decorated in relief, outside, with an archaic dragon, a phœnix, a spray of prunus, or some other emblematic flower, or with some appropriate monogram, with a sacred Buddhist or Taoist symbol. The snuff-bottles are more varied in their sculptured designs, being decorated, according to the fancy of the glyptic artist, with flowers, animals, familiar scenes, or landscapes, lightly projected on a ground of contrasted shade. A snuff bottle of plain glass is occasionally painted by hand with the picture pencilled in sepia or filled in with colours. In this case the colours are painted on inside to preserve them from friction; the execution of the brush work through the narrow opening of the bottle on the inner surface of the glass being a perfect marvel of skill and patience triumphing over self-imposed restrictions, such as only a Chinese artist could delight in and bring to a successful result.

Among the single colours yellow is perhaps the favourite, especially in the imperial manufactory. Two usual forms, moulded in yellow semi-opaque glass, are exhibited in Fig. 77; on the left, an incense-burner (*ting*) with globular body and mask handles supported on three legs; on the right, a small flower vase (*hua-p'ing*) with an ovoid body of gracefully curved outline and two handles attached, fashioned as monsters' heads. A snuff-bottle of oval outline, with flattened sides variegated in colour to simu-

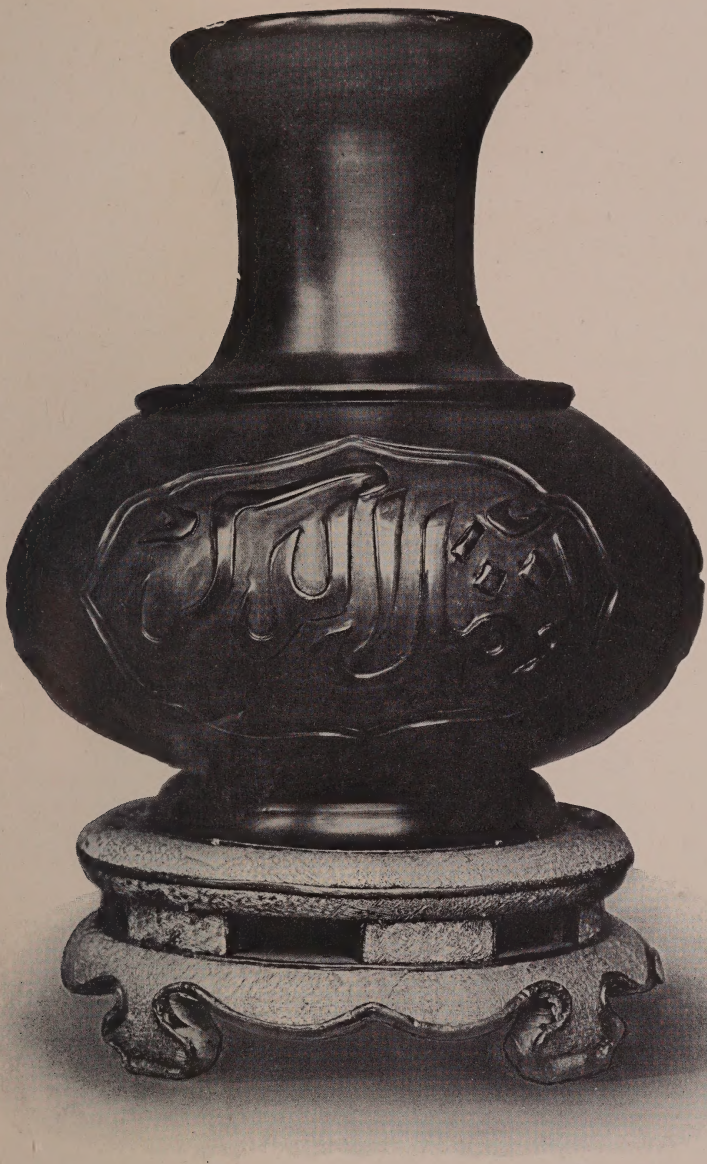


FIG. 84.—VASE OF DARK BLUE GLASS WITH ARABIC INSCRIPTIONS.
Mark of the Reign of Yung Chêng (1723–1735).
No. 120–'83.
H. $5\frac{5}{8}$ in., D. $9\frac{7}{8}$ in.

(*See* page 68.)

FIG. 85.—BOTTLE OF PURPLE GLASS CARVED WITH ARABIC INSCRIPTIONS.
No. 121–'83. H 18⅝ in., D. 9⅞ in.

(*See* page 68.)

late tortoiseshell, is represented in Fig. 78; it is described as made of red and yellow mottled opaque glass and mounted with a silver cover.

The remaining four snuff-bottles figured here are made of two layers of different colour, in order that the design cut in the outer layer may be projected on a background of contrasted tint. The snuff-bottle in Fig. 79, made of red and white glass, in imitation of chalcedony, with grotesque goldfish cut through the red, dates from the Ch'ien Lung period (1736–1795). The one in Fig. 80 is made of white and blue glass, with a floral pattern of lilies cut through the former. The third, illustrated in Fig. 81, displays a combination of amber and clear glass, with the double *hsi* character monogram, suggestive of wedded bliss, cut through the amber layer. The last two snuff-bottles, bought in 1880, are described as nineteenth century examples, "fashioned in Peking from material prepared in Shantung." The fourth of the series, Fig. 82, has a semi-opaque white body, with a superimposed layer of cobalt-blue cut through to make ringed mask-handles and an oval-rimmed foot, and into the *pa kua*, the eight trigrams of ancient Chinese philosophy arranged in a circle with the *yin yang* symbol—the creative monad dividing into its male and female elements—in the centre. The technique of these little bottles is the same as that of the celebrated Portland vase in the British Museum, which dates from classical times, and is no doubt a production of the school from which the Chinese learned their first lesson, whether directly or indirectly. But objects of carved glass of such large size as the Portland vase are very rare in China. The smallest pieces of old work, when artistically finished, are costly enough, and a Manchu exquisite will give a large sum for a snuff-bottle or pendant for his girdle, or for an archer's ring for his thumb. The most highly appreciated of these are carved, cameo-fashion, in many jewel-like tints, the coloured glasses being dotted in molten drops over the field, to be afterwards shaped on the lapidary's wheel into the details of a general scheme of decoration.

The charms with felicitous inscriptions which the Chinese wear strung on their girdles are often moulded in coloured glass. Three medallions shaped like the ordinary Chinese copper "cash" are illustrated in Fig. 83, with embossed inscriptions, reading— (1) *Lien chung san yuan*, "A succession of first places at the three examinations!" referring to the two final examinations for official degrees and the subsequent competition in the palace; (2) *T'ien hsiang chi jên*, "May the celestial mandarins be propitious to man!" (3) *T'ien hsien sung tzŭ*, "May the celestial divinities send sons!"

It is to the Arabs, no doubt, that the Chinese owe the *technique* of *enamelled glass*. The period of its introduction was probably that of the Mongol dynasty (1280–1367). This was the time when the Arab glass-workers produced their most finished examples, and it was also the time, as we have seen already, when the intercourse between China and Islam, by land as well as by sea, was most frequent. Some confirmation of this theory is afforded by the recent discovery in mosques of the western provinces of China of a number of hanging lamps and swelling bottles of characteristic shape, enamelled in colours with Arabic motives in connection with lettered scrolls pencilled in Arab script, some of which are now to be seen in American collections.

Arabic scrolls of similar character are often engraved on Chinese glass up to the present day, as they are, for example, in the two specimens which have been chosen for illustration in Figs. 84, 85, and which are thus described on the labels:—

VASE, one of a pair. Dark blue glass, with flattened spherical body engraved in relief with Arabic inscriptions within lobed compartments. Carved underneath in relief with the seal of Yung Chêng (1723–1735). Posed on a wooden stand covered with Chinese brocade. 120–'83.

BOTTLE, one of a pair. Purple glass, with bulbous body and expanding neck, decorated with Arabic lettering within engraved spaces of oval and foliated outlines. 121–'83.

The Muslim inscriptions, like those of the bronze incense burner illustrated in Vol. I., Fig. 43, are religious formulæ in the debased script peculiar to Chinese Mohammedanism. The tall bottles have quite a modern look, and may possibly have been carved by the Chinese curio-dealer to give them a surreptitious value, as the wall is evidently too thin to bear the work, so that the graver has not been able to avoid perforating it in one spot. A row of monochrome porcelain vases of dull dark cobalt, alternating with turquoise of inferior hue, has been actually observed on a Peking dealer's shelf that had, it was confessed, just been carved with similar scrolls at the jade cutters, so that it behoves one always to be cautious, even though scepticism may be uncalled-for on the present occasion. The Chinese dealer is second to none in misplaced ingenuity when moved with intent to deceive.

## CHAPTER III.

### ENAMELS: CLOISONNÉ, CHAMPLEVÉ AND PAINTED.

ENAMELLING has been described by enthusiastic admirers—Sir George Birdwood, for instance, in his excellent handbook of the *Industrial Arts of India*—as the "master art craft of the world." An enamel may be best defined for the purposes of this chapter as a vitreous glaze, or combination of vitreous glazes, fused to a metallic surface. When enamelling is artistically employed it is usual to speak of the finished works of art as "enamels" and this usage is followed here.

The art of enamelling seems to have been invented at a very remote date in Western Asia, and to have penetrated to Europe, as far west even as Ireland, in the early centuries of the Christian era, but there is no evidence of its having travelled eastwards to China till much later. The Chinese themselves do not claim the independent invention of the art, which they trace back to Constantinople, while they generally ascribe its introduction into their own country to the Arabs as intermediaries. The *Kǫ ku yao lun*, a well-known book on antiquities, published in 1387, says, in the second edition, which was issued in 1459, under the heading of *Ta Shih Yao* or "Arabian Ware":—

"The actual place of production of what is known to us as Arabian kiln-burnt ware is not known. The body of the piece is made of copper, decorated with designs in colours made of various materials fused together. It resembles the cloisonné enamel work of Fo-lang. We have seen urns for burning incense, vases for flowers, round boxes with covers, wine-cups, and the like, but they are only fit for use in the ladies' inner apartments, being too gaudy for the libraries of scholars of simple tastes. It is also called the ware of the devils' country (*Kuei kuo yao*). In the present day a number of natives of the province of Yunnan have established factories in the capital (Peking)

FIG. 86.—INCENSE BURNER OF MING CLOISONNÉ ENAMEL.
With the mark of the reign of Ching T'ai (1450–1456).
No. 2731–'56.
H. 15½ in., W. 13 in.
(*See* page 77.)

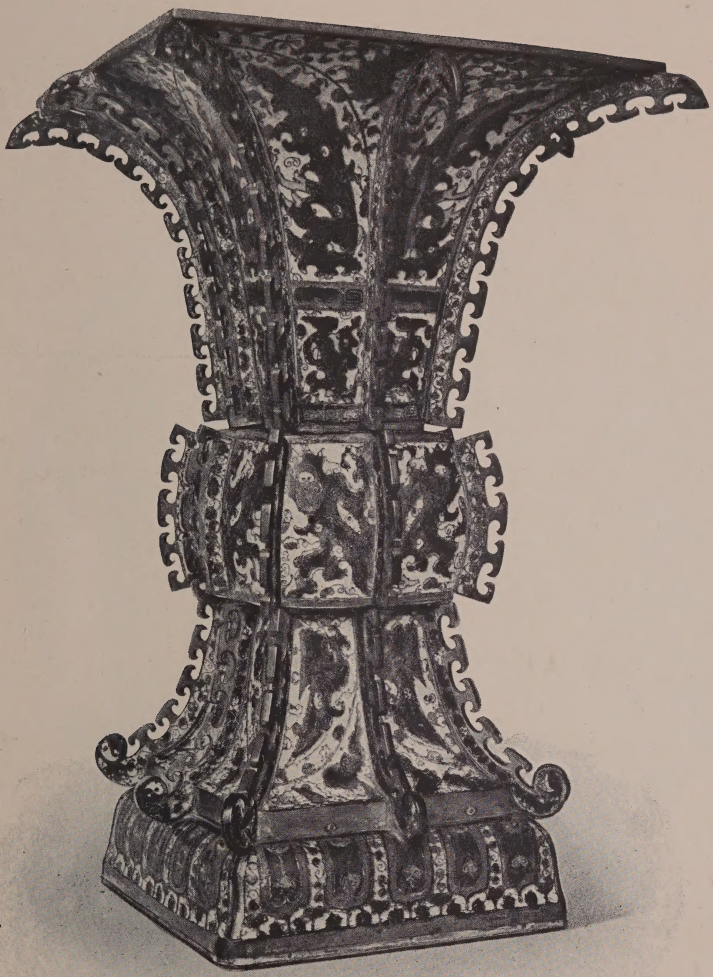


FIG. 87.—VASE OF MING CLOISONNÉ ENAMEL ANCIENT BRONZE DESIGN.

No. 1467-'70.

H. 21 in., top 14½ in. square.

(*See* page 78.)

FIG. 88.—PALACE SALVER OF MING CLOISONNÉ ENAMEL.
Imperial phœnixes with sprays of tree peony and dragon scrolls.
No. 4785–'58.
H. 5½ in., D. 2 ft. 6½ in.
(*See* page 78.)

where the wine-cups are made which are commonly known as 'inlaid work of the devils' country.' The similar enamels made now at Yunnanfu, the provincial capital, are fine, lustrous, and beautifully finished."

The learned author of the ceramic work *T'ao Shuo* published in 1774, says (book 1, fol. 16):—

"The Arabian ware (*Ta Shih Yao*) resembles the enamel work of Fo-lang. According to the *T'ung Ya* they make it very skilfully at Fo-lin. Now in the dialect of Canton the character *lin* becomes *lang*, hence the name Fo-lang, otherwise written Fu-lang, which is the modern Fa-lan."

This last *falan* is the ordinary Chinese name of enamels, and it is thus succinctly and convincingly traced back to Folin, the old name of the Roman Empire of the East. The name of Folin (Fulin) first appears in Chinese history in the first decade of the seventh century as that of the realm ruled by the Byzantine emperors, replacing Ta Ch'in, which, as we saw on page 60, was that under which the earlier Roman empire became known to the Chinese. Folin is presumed to be a transliteration of the Greek πόλιν, a contraction of εἰς τὴν πόλιν, a mediæval name of Constantinople, which has survived in the modern Turkish Istanbul, or Stambul. This presumption is supported by Professor Chavannes in the *T'oung Pao*, March, 1904, who cites Masudi, referring to Constantinople as follows:—

"The Greeks at the time that we are writing this history (about 344 of the Hegira) call it *Polin*, or, if they wish to identify it as the capital of the empire, on account of its grandeur, they say *Istan-polin*; but they do not call it *Constantinieh*, the Arabs only give it this last name."

But we are trenching on controversial ground, in that *falan* has been derived by some authorities from "Frank," as an Eastern representative name of Christendom, and by others from "France," as a particular European country, while Fulin is identified with "Bethlehem" by Professor Hirth in his paper on the Roman Orient. Whatever the actual derivation of the term may be, the important point is that all agree in attributing the origin of Chinese enamels (*fa-lan*) to the West.

Chinese enamels are divided in the heading of this chapter into three classes :—

1. Cloisonné enamels.
2. Champlevé enamels.
3. Painted enamels.

Cloisonné enamels, or cell enamels, are made by soldering to the metal foundation a narrow band or ribbon of copper, silver, or gold, following all the intricacies of the decoration, so as to parcel out the field into as many cells or *cloisons* as there are colours to be filled in. The cloisons map the surface about to be decorated into a trellis-work of metal, and the craftsman proceeds to fill the cells with the moistened enamel colours, which have been previously ground down to a fine powder. The piece is usually fired in the open courtyard, protected only by a primitive cover of iron network, the charcoal fire being regulated by a number of men standing round with large fans in their hands. Several firings are required to fill up the cells completely and to remedy pitting of the surface, which has next to be patiently polished with pumice stone and thoroughly cleaned with charcoal. Finally the copper at the foot and lips of the vase has to be gilded, as well as that of the free edge of the metal bands which runs all over the field like a network of threads defining the details of the decoration in coloured enamels.

Champlevé enamels, or pit enamels, are also known sometimes as "imbedded," in contradistinction to cloisonné enamels, which are defined again as "incrusted." In champlevé enamels the cell walls inclosing the enamel colours are fashioned in the ground of the bronze itself, being either modelled in the original casting, or subsequently hollowed out with graving tools. The art of imbedding enamels is more primitive in most parts of the world than that of incrustation, and some of the most ancient pieces in China certainly belong to the former class, but we have no data to fix the exact period of its introduction. In the present day it is only occasionally practised as a survival, having been

FIG. 89.—VASE OF OLD CLOISONNÉ ENAMEL WITH GILDED DRAGON COILED ROUND THE NECK.
Engraved underneath with symbols of Lamaistic Buddhism.
No. 1488–'02.
H. 16¼ in., D. 7½ in

(*See* page 79.)

FIG. 90.—INCENSE BURNER WITH COVER. CLOISONNÉ ENAMEL.
HIERATIC DESIGNS.
From the Summer Palace, near Peking.
No. 257–'76.
H. 11 in., D. 13 in.

(*See* page 79.)

supplanted by a more modern process of hammering the bronze into repoussé patterns, and filling in the details, more or less completely, with enamel colours, used singly or in multiple combination.

Byzantium was, it is well known, the great seat of the industry of enamelling in the middle ages of Christendom, and important relics of their work in champlevé, as well as in cloisonné enamels, are still extant. The work there is said to date back at least to the time of Justinian. The word *smaltum* is found for the first time in a life of Leo IV., written in the ninth century. The artist-monk, Theophilus, in his work *Diversarum Artium Schedula*, a compendium of the industrial arts of his day, has given a minute description of the way in which the Byzantine enamellers of the tenth century carried on their work. Their treatment of the cloisonné method as described by him is so remarkably similar to that of the Chinese craftsmen of the present day as to confirm the theory of affiliation which was suggested above. Most of the Byzantine enamels were executed on plates of gold: and Theophilus gives full details regarding the cutting of the gold bands, soldering them to the surface of the gold excipient, pulverising the coloured glasses, placing them in the cells formed by the filigree, joining the piece, and polishing the surface. The art was practised in Constantinople down to the fourteenth century, but in the meantime events occurred there which led to the dispersal of the enamellers to all parts of the world, east as well as west. It was at this time, doubtless, that it reached the northern borders of China, probably through Armenia and Persia.

The thirteenth century was the period, as was stated in the historical introduction in Chap. I., that the conquest of nearly the whole of Asia and part of eastern Europe by the Mongols opened up a way for the introduction of new industrial arts, and there is reason to believe that the art of enamelling was first practised in China about this time. The court that the great Khans held at Karakorum in Mongolia became the place of *rendez-vous* of a

crowd of political envoys, Roman Catholic and Nestorian missionaries, merchants and adventurers coming from all parts of the western world. There was a Mohammedan quarter in Karakorum and a number of residents collected there from Syria and Muscovy after the Mongolian invasion of these countries. When the friar William de Rubruc arrived at Karakorum in the year 1231, the first persons he met were, he tells us, "maître Guillaume Boucher, orfèvre Parisien, qui avait demeuré sur le Grand-Pont à Paris," and "une femme de Metz en Lorraine, nommée Paquette, qui avait été faite prisonnière en Hongrie": this Guillaume was the court jeweller of the great Khan who was soon to become emperor of China.

As we saw above, the art of enamelling was brought independently to the south of China by the Arabs a century or more later when we first hear of the *Ta Shih Yao*, or Arabian enamelled ware, and are told that it resembled the *Fo-lang Ch'ien*, the "Byzantine incrusted work." This record proves that the cloisonné enamels of Constantinople were already known in the fourteenth century to the Chinese, and available for comparison with the enamels brought to China at the time by the Arab ships. M. Paléologue is doubtless right in his conclusion in *L'Art Chinois* (page 231), that the Chinese learned the cloisonné art from a succession of workmen, travelling across the whole of Asia, and setting up workshops in the great towns they visited, just as did, under nearly the same conditions, the small colonies of Syrian craftsmen who overran France during the Merovingian epoch, and introduced there in the same way various Byzantine methods of work. He adds that the careful study of the most ancient Chinese cloisonnés reveals intrinsic proofs of their western origin:—

"The workmanship presents occasionally, in fact, striking resemblances with certain enamels of the Byzantine school; the mixture of different enamels inside the wall of the same cell,—the employment of gold incrustations in the treatment of the figures and the hands, etc."

The theory that Chinese enamels were first made during the Yuan, or Mongolian, dynasty is confirmed by the "marks"

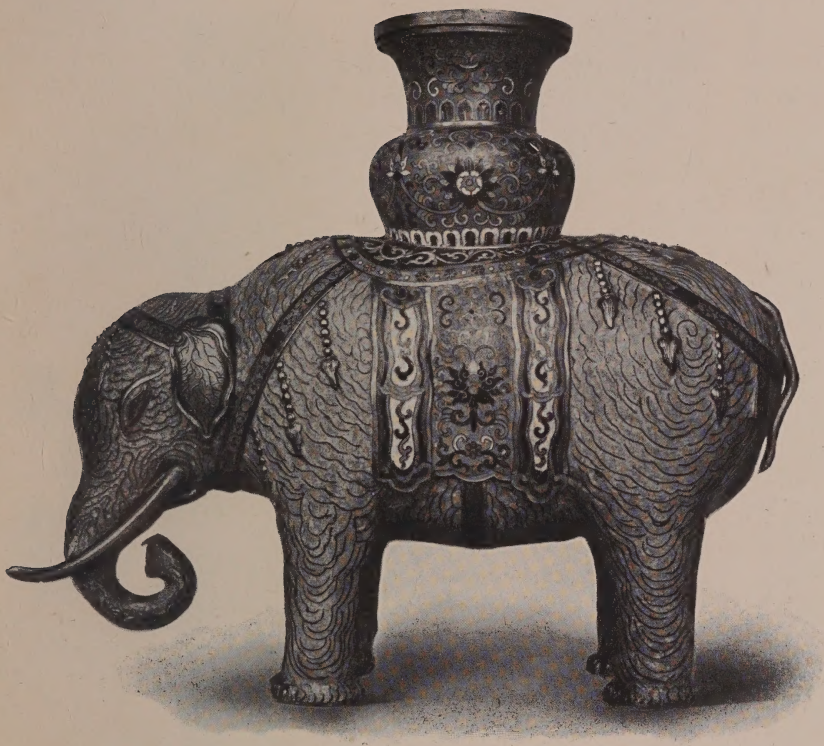


FIG. 91.—ELEPHANT, OF CLOISONNÉ ENAMEL CARRYING A VASE.
From the Summer Palace, near Peking. (Wells Bequest.)
No. 1660–'82.
H. 14 in., L. 16½ in.

(*See* page 79.)

FIG. 92.—ICE CHEST OF CLOISONNÉ ENAMEL WITH PIERCED COVER SURMOUNTED BY GROTESQUE LION, SUPPORTED BY KNEELING FIGURES. CH'IEN LUNG PERIOD.
From the Summer Palace, near Peking.
No. 255–'76.
H. 2 ft. 4½ in., L. 3 ft. 7¼ in.

(*See* page 80.)

FIG. 93.—PLAQUE OF CLOISONNÉ ENAMEL MOUNTED AS A SCREEN PICTURE.
For inscription on Back *see* Fig. 93*a*.
No. 636–'90.
H. 22¾ in., L. 23¼ in.

(*See* page 80.)

FIG. 93*a*.—ODE OF THE EMPEROR CH'IEN LUNG ON THE SUBJECT OF THE CLOISONNÉ PICTURE (FIG. 93).
No. 636*a*–'90.

inscribed on the pieces. Among the earliest marks that have been noticed is that of the last emperor of the line, engraved underneath in the four-character device reading: *Chih Chêng nien chih, i.e.*, "Made in the period Chih Chêng," which corresponds to A.D. 1341–1367. The foot of a broken piece marked *Chih Yuan nien chih* was once exhibited at a meeting of the Peking Oriental Society as a relic of the founder of the Yuan dynasty, the famous Kublai Khan, who reigned under this title from 1264 to 1294: but it was decided that it probably dated from the second Chih Yuan epoch (1335–1340), which immediately preceded the Chih Chêng period, and belonged to the same reign. The Chih Chêng mark is occasionally seen flanked by a pair of dragons in the midst of an ornamental ground, the whole executed in cloisonné work filled in with colours; a similarly elaborate decoration of the foot of the piece survived in some cases during the Ming dynasty, which succeeded the Yuan in 1368.

The most common "mark" of Ming cloisonné is that of the Ching T'ai period (A.D. 1450–1456), either in four characters as in Fig. 86, or in the full six-character form *Ta Ming Ching T'ai nien chih, i.e.*, "Made in the reign Ching T'ai of the Great Ming (dynasty)." There must have been an important revival of the art during this reign, judging from the fact that even in the present day *Ching T'ai Lan* is commonly used in Peking as a general synonym for cloisonné enamels. The reign of Ching T'ai was contemporary with the last siege of Constantinople by the Osmanli Turks, who planted the crescent on its walls in the year 1453, a curious coincidence, if it did not actually lead to the arrival of a fresh body of alien craftsmen flying for refuge to the Far East. The enamel work of the Ming dynasty, speaking generally, is characterised by a boldness of design and breadth of treatment which have never been surpassed, combined with a striking depth and purity of colouring. There are two well contrasted shades of blue, a dark blue of lapis-lazuli tone without the dulness of washing blue, and a pale sky-blue with the slightest tinge of

green. The red is of dark coral tint rather than brickdust; the yellow full-bodied and pure. Greens derived from copper are sparingly used, *rouges d'or* are entirely absent from their scheme of decoration. Black and white give the worst results, the former fails in depth and lustre, the latter is generally clouded and muddy. The general effect of the decoration is wonderfully successful, but at the same time a more minute examination will reveal minor flaws due to imperfect technique, a certain want of polish in the surface, and a tendency to become pitted with minute holes in the enamels. The last defect, so frequent in early enamels, was remedied later by repeated fusion in successive firings, at the risk always of some deterioration in the original brilliancy of the colouring.

Under the present Ch'ing dynasty the reigns of K'ang Hsi, Yung Chêng, and Ch'ien Lung are distinguished for the excellence of their enamels. The works of K'ang Hsi (1662–1722) while improving in technical finish, retain something of the boldness of design and robust colouring of the Ming dynasty. The style is simple and broad, the colouring pure and rich, the execution strong and original. Fine specimens are to be seen in many of the Buddhist temples in the neighbourhood of Peking, which were founded under the patronage of the emperor during his long reign, as it was his usual practice to have the sets of incense vessles required for the shrines made of cloisonné enamels at the palace works referred to in Vol. I., p. 108, for presentation to the temple at its inauguration. It will be seen by the list that No. 6 of these factories which were established in the year 1680 in connection with the Board of Works, was devoted to the manufacture of enamels.

The enamel work of Yung Chêng (1723–1735) does not differ materially from that of his predecessor. When the heir-apparent came to the throne in 1723, his former residence in Peking near the north wall of the Tartar city, in accordance with the usual custom, was consecrated as a temple, and became the great Lama

FIG. 94.—LAMA FIGURE OF A BODHISATTVA. GILDED BRONZE, INLAID WITH SCROLLS OF CHAMPLEVÉ ENAMEL.

No. 275–'98.

H. 8 in., base $5\frac{1}{8}$ in. by $4\frac{1}{4}$ in.

(*See* page 81.)

Fig. 95.—Vase with Raised Trellis-Work and Flowers, Repoussé, Gilt, and Enamelled in Colours.
No. 74–'84.
H. $9\frac{5}{8}$ in., D. 8 in.

(*See* page 81.)

monastery Yung Ho Kung. The lamassery was provided with a number of sets of ritual vessels and altar paraphernalia of conventional design decorated in the best style of the period in cloisonné enamels with symbolical designs of appropriate character. A magnificent set of five, incense urn, pricket candlesticks and pair of flower vases, over six feet high, used to stand on carved marble pedestals in the principal courtyard of the temple; but the Russians, who made the monastery their headquarters in 1900, are said to have carried off most of the cloisonné vessels, and this imposing row is now perhaps to be seen somewhere in St. Petersburg, if not at the Hermitage itself.

Cloisonné enamels of the Ch'ien Lung period (1736–1795) manifest a certain improvement in technical finish in every detail. The models are well chosen and the scheme of decoration is generally worthy of the form. There is no pitting of the surface, the colours, if not so vivid and lustrous as of old, are harmoniously combined, and the bronze accessories often mounted on the pieces are heavily and richly gilded. This last point is useful as a means of distinction of the modern enamels of Peking workshops, which are not only made more hurriedly and less carefully finished, but are sparingly gilded with the help of an electric battery, instead of being lavishly coated with concentrated amalgams of gold fixed in the fire.

There is a fine and comprehensive collection of Chinese enamels in the Museum, some of the most important pieces of which came from the summer palace at Yuan Ming Yuan after it had been sacked in 1860. The illustrations may be conveniently grouped under two headings, the cloisonnés and champlevés being placed first, the painted enamels afterwards.

### CLOISONNÉ AND CHAMPLEVÉ ENAMELS.

The large globular incense-burner illustrated in Fig. 86 is marked underneath with an incised seal *Ching T'ai nien chih*, "Made in the reign of Ching T'ai (1450–1456)." It has been

noted above that this reign is particularly celebrated for its cloisonné enamels. Poised on three gilded carp with spreading fins riveted to the bowl, the urn has two handles modelled in the form of archaic dragons, and the cover is surmounted by a fabulous beast with spreading tail carrying in its foreclaws a branch of *ling-chih*, the sacred fungus of long life. The cover is perforated near the top with the *pa kua*, the eight trigrams of ancient philosophy, and the enamelled decoration exhibits the curious medley of Buddhist and Taoist symbolism so characteristic of the period. The bowl is surrounded by floral sprays of lotus lifting up formal blossoms to support the eight Buddhist emblems of good fortune (*pa chi-hsiang*)—the wheel conch-shell, umbrella, canopy, lotus-flower, vase, pair of fish, and endless knot —with waving fillets attached, and storks flying round in scrolled clouds carrying strings of beads with tassels in their beaks. The cover is decorated with a scrollwork of dragons and an ornamental border of "sceptre-head" design.

The imposing quadrangular vase of ancient bronze design buttressed with eight vertical dentated ribs (Fig. 87) is an inimitable example of the full lustrous depth of colouring distinctive of the Ming dynasty. The prevailing colours are an intense cobalt blue, a deep coral red, and a vivid green, with a sparing use of bright yellow and clouded white, all displayed upon a soft limpid background of turquoise tint. The decoration is mainly hieratic. The dentated ribs end below in circlets enamelled with the *yin yang* symbol. The vase is covered, below, with cloud scrolls revealing the lineaments of the *t'ao-t'ieh*, the dreaded land-ogre; above, with two pairs of conventional dragons separated by an encircling band of fret. A band of foliations round the foot, and a bold groundwork of floral scrolls spreading inside down the throat of the vase, complete its decoration.

The large salver, or laver, in Fig. 88, is also, from its colouring, a Ming piece, intended, from the character of its deco-

FIG. 96.—INCENSE BURNER, *SHOU LU*, A GROTESQUE WINGED MONSTER OF GILT COPPER DECORATED WITH COLOURED ENAMELS.
No. 545–'03.
H. 9¼ in., W. 6⅜ in.
(*See* page 81.)

FIG. 97.—BOX AND COVER. REPOUSSÉ WITH FLORAL ORNAMENT, GILT, WITH GROUND OF DARK BLUE ENAMEL; THE INSIDE ENAMELLED TURQUOISE BLUE. From the Summer Palace, near Peking.

No. 917–'73.

H. 5¼ in., D. 15¼ in.

(*See* page 82.)

ration, for palace use. The bottom of the basin is filled with a pair of imperial phœnixes flying through sprays of Mutan peonies which fill in the rest of the medallions; the fluted sides and broad foliated rim, outside as well as inside, are panelled with dragon scrolls, coloured alternately dark blue and green on a turquoise ground.

The graceful vase in Fig. 89 is also apparently a Ming piece, dating, perhaps, from the reign of Wan Li. The bottom, richly gilt, is engraved with a pair of crossed *vajra* thunderbolts, or *dorjés*, inclosing a triune symbol, indicating its canonical use in a Lama temple. The gilded bronze dragon posed on the shoulder, and loosely coiled round the neck of the vase is powerfully designed, while the fret bands which define the coloured decoration are very delicately engraved. The floral scrolls are enamelled in the usual colours relieved by a ground of sky-blue tone.

The remaining four pieces of cloisonné enamel which follow are referred to the present dynasty, and are all, doubtless, productions of the palace workshops of Peking. Fig. 90 is an incense-burner with hieratic designs of varied origin interwoven with floral scrolls to form a conventional decoration of singular beauty, inlaid in shaded greens and whites tipped with pink, on blue and black grounds. The handles of gilded copper are shaped in the form of *garudas*, the broad openwork band round the cover is composed of interlacing dragons, and its knob simulates a lotus pod perforated at the top with seven holes for the seeds, which are movable studs of gilded bronze. The borders and projecting ridges are lightly incised with bands of fret, suggestive of clouds, and the eyes of the *t'ao-t'ieh* ogre peer out in the midst of the floral bands.

An elephant with a vase on its back appears in Fig. 91, intended originally to be posed on a Buddhist altar, as a sacred animal of the law. The elephant is mottled white, the vase, saddle, brocaded saddle-cloth, and the harness hung with tasselled strings of jewels are inlaid with colours.

The strange-looking object in Fig. 92, which looks at first sight like a sarcophagus, is an ice-chest from the Chinese summer palace, fashioned to hold block-ice to keep the air cool in the hot season. It is held up by two kneeling figures of turbaned aliens with protruding eyes and perforated ear-lobes, and surmounted by a grotesque lion of gilded bronze. The cover is pierced with a gilded band of dragons in pursuit of flaming jewels, with a circular *shou* character on either side. The floral scrolls which cover the rest of the surface, as well as the dress of the supporters, are conventional sprays of the *Hsi Fan lien*, or "Indian lotus," designed in the ornate style of the Ch'ien Lung period.

A cloisonné enamel plaque mounted as a screen picture is illustrated in Fig. 93. It is a picture of a country scene, a scholar being seated in a rustic pavilion shaded by trees with an open book beside him, and a boy squatting outside fanning a stove fire, while a visitor is coming leaning on a staff as he crosses a plank bridge in the foreground, followed by a boy attendant carrying his lyre. On the back of the stand a poem is inscribed, composed by the Emperor Ch'ien Lung, and written by his minister-of-state, Liang Kuo-chih, whose handwriting has been cut in the wood. The picture is the subject of the imperial ode, which runs somewhat thus :—

"'Tis the first month of summer time, the leaves are all full hued,
And serried banks of shaded green o'erspread the jadeite sward;
They say that here on happy days, the phœnix comes to roost,
But better, aye, in hour of ease, to plant the hazel nut.
A little lad waits boiling tea, outside the arbour wall,
A scholar high, with lyre in case, crosses the rustic bridge.
May the dryandra twin trees live for myriads of years!—
The fire-stove on the screen will never want its pile of fuel."

"Verse composed by the emperor on 'The Pure Shade of the Dryandra Courtyard' respectfully written by his humble minister Liang Kuo-chih: and with his two seals attached, inscribed *Ch'ên* (Minister) and *Chih* (the last character of his name)."

Liang Kuo-chih, according to Professor Giles' *Biographical Dictionary*, lived A.D. 1723–1787. He became one of the counsellors of the Emperor Ch'ien Lung in 1773, and was made a Grand

Secretary in 1785. The emperor was fond of inditing odes, and similar examples, usually in his own handwriting, are often found in European collections, cut in facsimile under the foot of a piece of porcelain, or incised in the side of a jade carving raided from a cabinet in the palace: his published verses fill scores of volumes.

Passing on to champlevé enamel, we present an example of Chinese work in Fig. 94. It is the figure of a celestial Bodhisattva, with the *urna* mark on the forehead, moulded in bronze in the Indo-Tibetan style of the Lama canon, with jewelled topknot and tiara, breastplate and girdle strung with beads, large circular earrings dragging down the lobes of the ears, wrapped in a *kashaya*, hanging down in loose folds from the arms. The figure, kneeling on one knee, gilded, is posed upon a lotus pedestal, which is decorated in champlevé enamel, on the top with a brocaded ground, and round the sides with scrolled clouds and bats flying in the intervals, all worked in colours on a turquoise blue ground.

The vase in Fig. 95 illustrates a somewhat unusual technique being a combination of repoussé and cloisonné work, dating from the Ch'ien Lung period. The details of the decoration are hammered in from the surface to give greater depth to the cloisons, and the cloisons are also prominently rimmed so as to project boldly from the field, which is plainly gilded. The enamels in the trellis-work and flowers which decorate the vase are left with surfaces intact, as they melted in the stove, not having been ground down with pumice or polished. The flowers are filled in with two colours in each cloison, shading effectively into each other at the lines of junction.

An incense-burner is illustrated in Fig. 96, one of a pair, fashioned in the shape of a winged quadruped of fabulous mien, with a grotesque two-horned head fitted to serve as a movable lid to the urn—the traditional *shou lu*, or "monster urn" of the Chinese antiquary. It is of gilt copper, with the details worked

in relief and filled in with coloured enamels, finished off with the graving tool.

A box and cover, illustrated in Fig. 97, is one of a pair, of circular form with lobed outline, cleverly and delicately repoussé with floral ornament. The floral scrolls, gilt, are relieved by a single-coloured ground of dark blue enamel: the inside is enamelled turquoise blue. "From the Summer Palace, Peking. Bought (Tayler Collection), 70*l.* the pair."

### PAINTED ENAMELS.

Painted enamels on copper are generally known to the Chinese as *Yang Tz'ŭ*, literally "Foreign porcelain," indicating the introduction of the art from abroad. They are also often known as "Canton enamels," the city of Canton being the great centre of their manufacture. Porcelain as well as copper was, and is still, decorated in the workshops of Canton, brought overland "in the white" from Ching-tê-chên, to be painted with the same palette of enamel colours, but this, curiously, is not called *Yang Tz'ŭ*; it is known by the distinctive name of *Yang Ts'ai*, literally "Foreign colours," the word porcelain being understood.

The technique of painted Chinese enamels on copper is precisely similar to that of Limoges enamels in France, and of Battersea enamels in England. Limoges enamels were actually taken to China by the early French missionaries to be copied, and the motives of decoration used in the Chinese enamels often betray signs of their influence. The epoch alluded to is that of Louis XIV., contemporary with the Emperor K'ang Hsi: more especially from 1685 to 1719, the period of the *Compagnie de la Chine* founded by Mazarin, when table services with the arms of France, de Penthièvre, and others, and a quantity of other objects, were ordered by the French and executed at Canton. Many similar commissions were sent out about the same time for services of "armorial china" and the like from England,

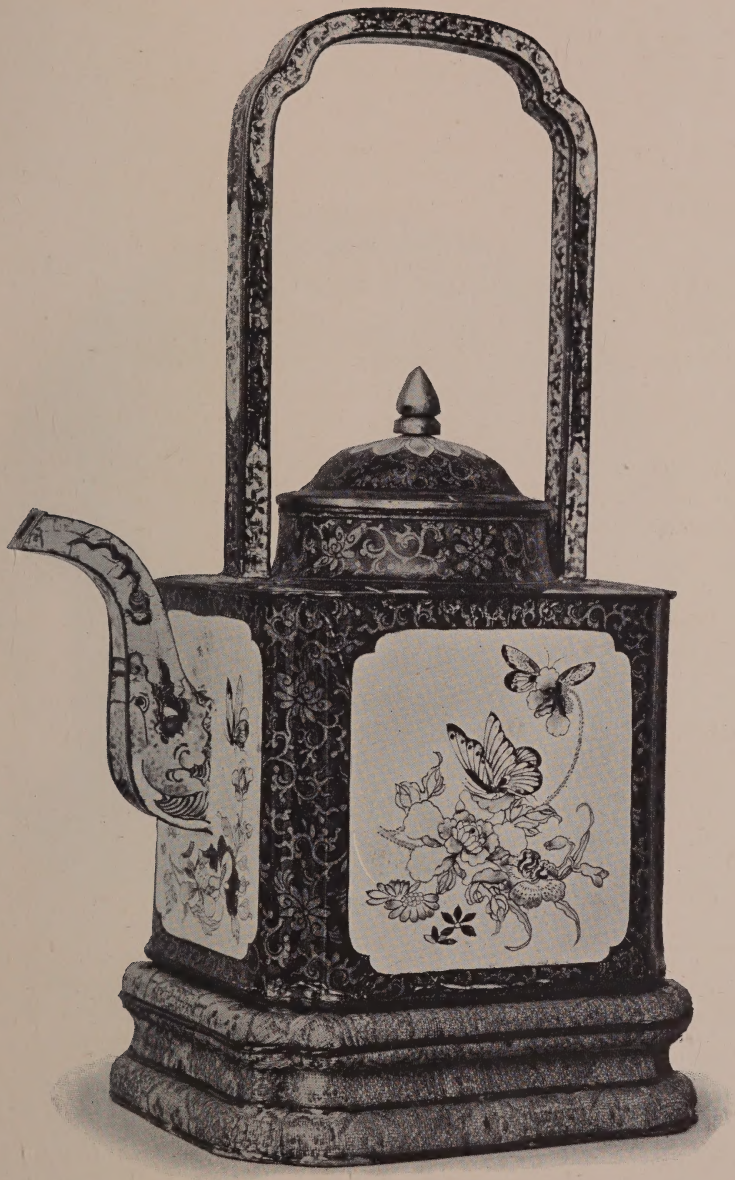


FIG. 98.—WINE-POT. PAINTED ENAMEL, DECORATED WITH COLOURS OF THE *FAMILLE ROSE*.
No. 832–'83.

H. 8 in.

(*See* page 84.)

FIG. 99.—DISH. *YANG TZ'Ŭ*—PAINTED CANTON ENAMEL.
Hua Hsien, goddess of flowers, crossing the sea on a dragon.
No. 833–'83.

D. 17¾ in.

(*See* page 84.)

FIG. 100.—ROUND DISH. PAINTED ENAMEL.
A view of the bank of the lake at Hangchou. Artist's mark "Hsi Ch'i" underneath.
No. 837–'83.
H. $8\frac{3}{8}$ in

(*See* page 85.)

FIG. 101.—ROUND DISH OF PAINTED CANTON ENAMEL.
Chinese picture of European family life.
No. 4936–'01.
D. $13\frac{7}{8}$ in.

(*See* page 85.)

Holland, and other countries, which were executed with rare fidelity by the Cantonese workmen, and brought to Europe by the ships of the Dutch and English East India Companies. The objects were enamelled on porcelain as well as on copper, and some of the service would occasionally include both excipients in the same set, an urn for hot water, and a tea-pot enamelled on copper, for example, being accompanied by a milk-jug, sugar-bowl, and tea-cups enamelled on egg-shell porcelain. A curious bowl is figured in Du Sartel's *La Porcelaine de Chine* (page 115) as an example of the surpassing skill of the Chinese in their imitations of Limoges enamels at this time. It is a shallow bowl, with loop handles of fine and light porcelain, formerly in the Marquis Collection at Paris, which is described as a most deceptive imitation, both in shape and decoration, of the piece of Limoges enamel which served as its model in China :—

"The exterior has a black ground with white ornaments touched with gold; the interior is decorated with polychrome paintings of flowers and fruit executed with the enamels of the *famille verte*. Near a basket of flowers in the bottom of the bowl is a faithful reproduction of the monogram I.L. of the Limoges enameller, Jean Laudin."

Passing on from the earlier *famille verte* style to the *famille rose* decoration of Chinese ceramic art, the remarkable similarity of the motives of decoration, and of the enamel colouring of some of the painted enamels in copper with those of contemporary pieces of the kind fashioned in egg-shell porcelain is indeed sufficient to prove them productions of the same workshops. Round dishes and plates occur in the two materials backed with the same rose-coloured grounds, and decorated with identically brocaded patterns and diapered bands, interrupted by foliated panels filled with precisely similar pictures, all executed in the same soft-coloured enamels.

The enamel colours used in Canton are well known from analyses made by Ebelmen and Salvetat of a collection actually taken from the palette of the enameller, while he was working

at his table, by a French attaché in the year 1844, and published in the *Recueil des Travaux scientifiques de M. Ebelmen* (Vol. I., page 377).

The Chinese themselves consider copper a far less noble object for the art of the decorator than porcelain. The copper body, however thin, gives out a metallic ring when struck, instead of the clear musical note which distinguishes porcelain. The surface, moreover, is rarely flawless, and the colours, brilliant as they may be, have a garish quality, which make the copper enamels, they declare, displeasing and appropriate only for the decoration of the inner apartments. The author of the *Wên fang ssŭ ka'o*, a well-known book on the apparatus of a writer's study, published in 1782, speaking of the *Yang Tz'ŭ*, says :—

"One often sees incense-urns and flower vases, wine-cups and saucers, bowls and dishes, ewers for wine, and round boxes for cakes and fruit, painted in very brilliant colours; but, although vulgarly called porcelain, these things have nothing of the pure translucency of true porcelain. They are only fit for use as ornaments of ladies' apartments—not at all for the chaste furniture of the library of a simple scholar."

Enamel painting on copper was stigmatised from the first as a foreign art by the Chinese, and it has never taken firm root in the country. Even in Canton it has gradually died out so that nothing of any importance has been produced since the reign of Ch'ien Lung, which closed in 1795. All the specimens figured here may therefore be taken to be prior to this last date.

The finest piece in the Museum is the graceful wine pot, of square section with indented corners, an upright handle and gold-tipped cover, which is illustrated here in Fig. 98. It is decorated with a rose-coloured *rouge d'or* ground brocaded with floral scrolls and butterflies, interrupted on the four sides and handle by panel pictures delicately painted with flowers and butterflies on a white ground; the curved spout is fashioned with a dragon's head pursuing a flaming jewel.

The circular dish, in Fig. 99, is painted in the middle in a six-lobed panel with a picture of the Taoist Goddess of Flowers,

Hua Hsien, accompanied by two female attendants and a phœnix, crossing the sea-waves on a dragon, which is pursuing a whirling jewel; the three carry on their shoulders baskets of flowers, the attendants being cloaked with lotus leaves and reeds; the diapered border is interrupted by foliated panels containing birds, flowers, and butterflies, and encircled by a light rim of fret. The under surface of this dish is painted with storks in a fir-tree, surrounded by a diapered border with landscapes in compartments.

Another round dish, illustrated in Fig. 100, is enamelled in colours with a picturesque landscape, a scene taken from the banks of the Hsi Hu, the celebrated lake at Hangchou, one of the old capitals of China, the Kingsai of Marco Polo. The hill upon an island to the right is covered with the many halls and pavilions of a Buddhist temple, including a pagoda and a tall stupa, and is approached by a raised causeway provided with bridges and arches and two-storied buildings intended for the entertainment of pilgrims. Two visitors are approaching on mules, some more are crossing the lake on boats, others resting awhile in the open *t'ing* are drinking tea. The under-border of the dish is painted with sprays of bamboo and orchids, and, in the centre, the artist's *nom de plume,* "Hsi Ch'i," is written in a small oval panel, supported by an archaic dragon.

The third round dish of painted enamel, illustrated in Fig. 101, is decorated in the middle with a Chinese picture of a European family in the costume of the eighteenth century, grouped under a canopy which is stretched across the trees of a woodland scene. The border is filled in with a diaper ground, interrupted by panels of grotesque monsters, alternating with small dragon medallions. The bottom of the dish, underneath, is decorated with a large four-clawed dragon, and with five foliated panels of flowers round the borders.

Chinese copies of European engravings, secular as well as religious in character, are not uncommon on Canton enamels. The Canton enamellers also laboured for clients in India, Persia, and

other countries of Western and Southern Asia, when not busy on European commissions, inscribing their work with foreign script, more or less carefully copied, while the floral ornament and other minor details of the decoration betray its Chinese conception. An interesting example of such work for foreign clients is a large oblong salver of Chinese workmanship and style in the Museum, three feet four and a half inches long, No. 645–'76, which is bordered with a long Armenian inscription of the date A.D. 1776.

Another example in the Museum, a perfume-sprinkler of Persian shape, which is illustrated in Fig. 102, is richly enamelled all over in Chinese style with floral sprays, foliated bands, and ornamental scrolls. It was made, doubtless, for one of the countries of Central or Western Asia, where sprinklers of this kind are used to hold rose water.

The shaped bowl with spreading foot and cover rising in successive tiers to be crowned by a knob, which follows in Fig. 103, must have been made by a Canton enameller for the Siamese market. It is described as a—

"CINERARY URN (*Tho-Khot*) and COVER of enamelled copper; the urn is painted with four red medallions, each containing a representation of the Buddhist divinity *Norasing*; the rest of the surface is covered with yellow scrolls on a green ground. The dome-shaped cover is painted in tiers with green and purple bands containing yellow scroll-work; the lowest band also contains four red medallions, each enclosing the Buddhist divinity *Tephanon*. The inside is enamelled pale green."

The last piece selected for the illustration of this chapter is a beautifully finished basin of delicate and rare workmanship, which is reproduced here as an exceptional specimen of Chinese craft, in Fig. 104. It is labelled:—

"BOWL of bronze, deep, with wide flat rim, the inside decorated with flowers and foliage in gold, silver, and translucent enamel, and the outside engraved with similar ornament covered with blue translucent enamel."

FIG. 102.—ROSE-WATER SPRINKLER OF CANTON ENAMEL.
Of Persian shape, painted floral scroll of Chinese design.
No. 275–'84.
H. 11 in., D. 4 in.

(*See* page 86.)

FIG. 103.—CINERARY URN AND COVER. PAINTED CANTON ENAMEL. Medallions of Buddhist divinities of Siamese style, with scrolled ground and bands of ordinary Chinese design.

No. 428–'94.

H. 10¾ in., D. 6½ in.

(*See* page 86.)

FIG. 104.—BASIN. BRONZE, FINELY DECORATED WITH GOLD, SILVER, AND TRANSLUCENT ENAMEL.

No. 73–'84.

(*See* page 86.)

H. 4½ in., D. 19½ in.

## CHAPTER IV.

## JEWELLERY.

JEWELLERY in China is scarcely of sufficient importance to figure under a separate heading in a little handbook on art. Still it is not unrepresented in the Museum, and the authority of Mr. Alabaster's *Catalogue of Chinese Objects* may serve to strengthen an apology for a few desultory remarks on the subject, which can hardly be entirely passed by.

Jewellery is much employed in common life by the Chinese, as in most other Eastern countries, as a convenient means of investment of their savings. In the absence of any gold and silver coinage, the precious metals are most readily kept in this way, being under the constant supervision of the wearer as portable property. He deems solidity the most desirable quality of the plain rings and bangles which are the usual forms, and looks on weight and purity of metal as more likely to retain their value than artistic workmanship. Sometimes a plain flexible rod or band of gold or silver is worn round the neck or arm, serving like the gold chains and rings worn by our own knights in the middle ages, as a present proof of respectability, and a ready resource in case of emergency. Bullion is more safely carried in this way, than as shoe-shaped ingots in a purse tied to the girdle, and pieces can be easily snipped off from the ends as occasion requires. All objects of this kind are made of pure metal without any alloy. The jeweller stamps the name of his shop inside the ring or bangle and thus binds himself, by guild law and custom, to buy it back at any time by weight, without questioning the quality of the material.

For jewellery of more decorative character the Chinese employ most of the technical methods known in the West, and supplement

the simple tools at their command by an infinite patience and dexterity. Thus plates are pressed in moulds, hammered in repoussé style, carved in elaborate openwork designs, and finished with the graving tool, to be fashioned into ear-rings, hairpins, and the many other articles of personal adornment in which Chinese women and children delight. Manchu and Chinese ladies adopt distinctive styles, especially in the accessories of their head-dress, and there are many restrictions prescribed by sumptuary laws, which are known only to the initiated.

In the art of filigree work the Chinese jeweller has attained such proficiency as to make it in some degree distinctive of the country. This is occasionally executed in gold, as in the bracelet fashioned in the likeness of two serpents illustrated in Fig. 105: but more commonly in silver-gilt, the gilding being added to prevent tarnishing as well as for show. An effective addition to the filigree work is an inlay of the accompanying details with the turquoise-tinted plumes of the kingfisher (*fei-ts'ui*), which is almost peculiar to China; its chief objection being its want of durability, the side plumes of the feathers being only gummed on to the thin plates prepared for the purpose, so that they quickly wear off.

Enamelling is a more durable combination than feather work, and this also is widely practised. The dark blue vitrifiable enamel obtained from the native cobaltiferous ore of manganese is a favourite inlay for silver objects, the pale turquoise blue afforded by copper being more used with gold, but both tints are sometimes combined in one scheme of decoration. Another special branch of the enameller's art consists in the preparation of imitation stones and jewels in coloured fluxes of appropriate tint which so often take the place of real stones in Chinese jewellery.

Precious stones, when they are used, are not cut in facets; they are merely polished and set *en cabochon*. The gems, and the pearls, which last are highly appreciated when of good shape and fine lustre, are always drilled through and fastened to the setting

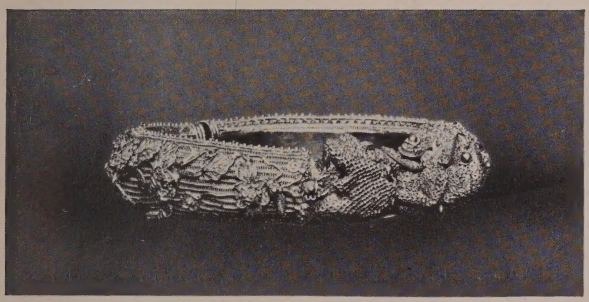


FIG. 105.—BRACELET OF GOLD FILIGREE WORK.
Fashioned in the form of a pair of dragons.
No. 796–'02.
(*See* page 88.) D. $2\frac{7}{8}$ in., W. $\frac{5}{8}$ in.

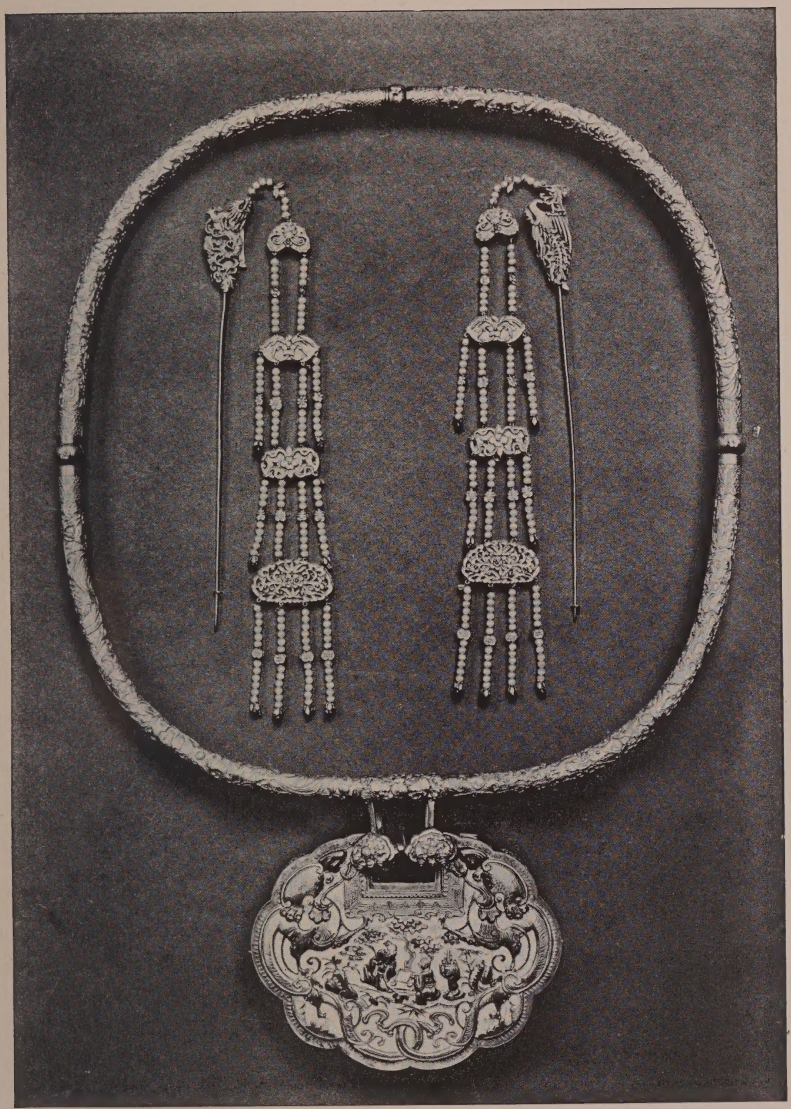


FIG. 106.—NECKLET WITH A SYMBOLICAL LOCK AS PENDANT.
Silver-gilt, a repoussé tube, bent; the pendant, repoussé, pierced, and decorated with translucent enamel.

HAIRPINS OF SILVER-GILT FILIGREE WITH STRINGS OF PEARLS.
Nos. 1236, 1237–'83.
Tube, 13 in. across; pendant, $5\frac{3}{4}$ in. by $4\frac{1}{4}$ in.; Pin, L. $8\frac{3}{8}$ in.

(*See* page 89.)

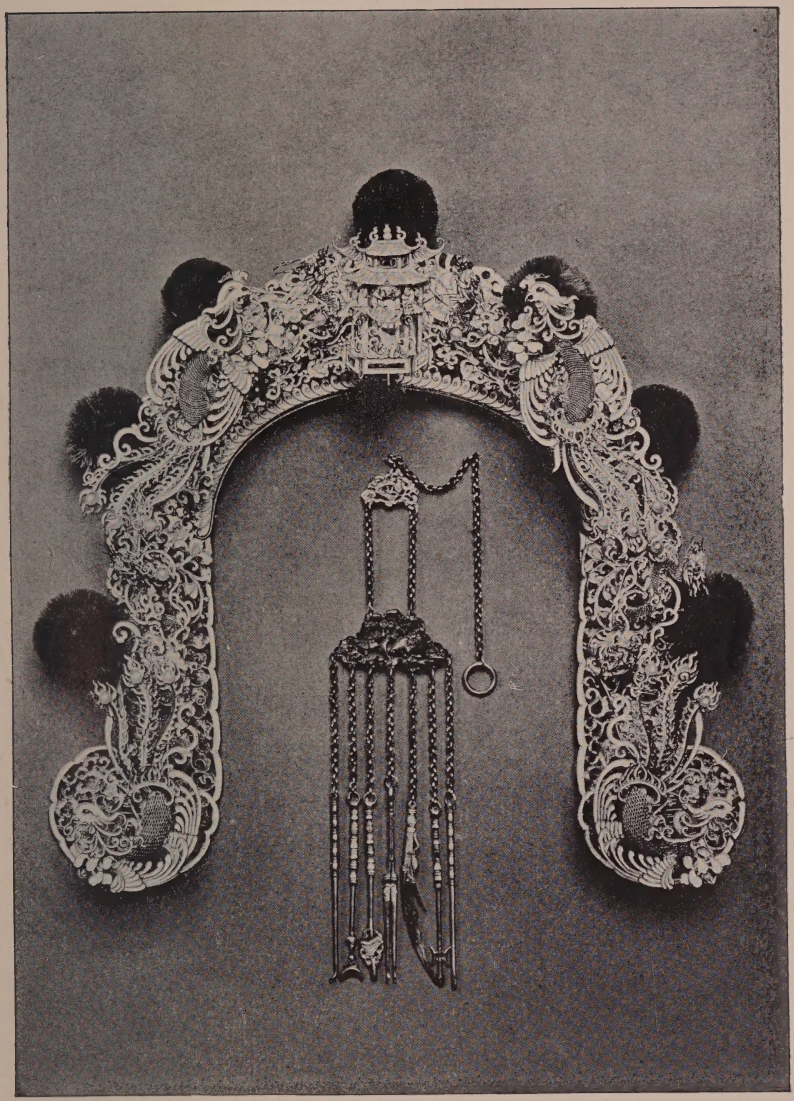


FIG. 107.—HEAD-DRESS FOR A BRIDE. SILVER-GILT FILIGREE. Decorated with kingfisher plumes and pearls, and with balls and tassels of silk.

CHATELAINE OF SILVER-GILT TOILET IMPLEMENTS.

Nos. 1235, 1264–'83.

H. 12 in., W. 12 in.; *Chatelaine*, L. 15¼ in.

(*See* page 89.)

by fine wire. The Chinese, like the ancient Romans, are fond of hanging pearls and jewels on strings of little chains attached to rings and bracelets, which tinkle pleasantly when the hand is moved.

Both Manchu and Chinese ladies wear hairpins and ear-rings of elaborate and intricate pattern. A pair of hairpins is illustrated in Fig. 106: silver-gilt, the heads in the form of dragons, decorated with kingfisher feathers; from the heads hang strings of false pearls connecting filigree plaques which are also inlaid with feather work. The silver-gilt necklet illustrated in the same figure is worn by a Chinese child, the pendant being designed in the shape of a lock, to lock the child to life; the pendant here is repoussé with a scene of Taoist worship, inlaid with translucent enamel; in other cases one sees a light silver-gilt medallion embossed, as a talisman, with an inscription of good omen, or a representation of the god of longevity. The necklet, as well as the ear-rings, came from the Amsterdam Exhibition (1883).

The two next examples of the craft which are illustrated in Fig. 107 were bought at the same Amsterdam Exhibition of 1883. The bridal head-dress is made of silver-gilt filigree open-work, with applied ornament in the form of a temple pavilion, dragons and phœnixes, decorated with kingfisher plumes and pearls, and with balls and tassels of coloured silk. The chatelaine, underneath, is composed of gilt metal chains and bows, suspending a variety of silver-gilt implements of the toilet. It is worn on the breast in China. Even old men of culture and learning will pin a chatelaine of this kind on the lappet of their silk robe, to display, may be, an old bronze coin with an attractive patina, or a corroded piece of carved jade dug up from some ancient tomb.

The following two illustrations present a couple of the elaborate head-dresses worn by Manchu dames of high degree attached to the court at Peking. The head-dress in Fig. 108 has a black lattice-work foundation in silk-covered wire and foliated strips of

satin, mounted with a curved front and flat crown to which are attached openwork bands and medallions of gilt metal overlaid with kingfisher feathers, and enriched with emerald green jadeite, amethyst, amber, and other stones, coral and artificial pearls; the bands and medallions are worked, with filigree, in the form of bats and of peaches and peach blossoms projected from a leafy background by means of wire. The "cap of state," illustrated in Fig. 109, which came out of the Summer Palace at Yuan Ming Yuan in 1860, is made of silver-gilt open-work, with figures of Taoist immortals, flowers, butterflies, and other insects, inlaid with blue feathers and hung on wires, strewn irregularly with pearls and coral beads, and has hanging strings of pearls attached.

A jewelled vase of curious form and design is illustrated in Fig. 110, to conclude this short chapter of Chinese craftsmanship. It is silver-gilt, cased with filigree, ornamented with imitation gems, and panelled with clusters of flowers inlaid with vitrifiable enamel. The upper part of the vase is constructed to open and close like the petals of a lotus blossom, the tazza-like foot is chased and ribbed. It is intended probably to hold flowers of the *Olea fragrans* or jasmine, which the Chinese are wont to put on the table to scent the room withal. Small openwork cases of fine workmanship are made in gold and silver to wear on the girdle, filled with fragrant flowers of the same kind, or with a scented sachet put inside when fresh flowers are not available.

FIG. 108.—HEAD-DRESS OF MANCHU LADY, FROM PEKING.

Mounted with openwork floral bands and panels of gilt-silver overlaid with kingfisher plumes and enriched with jadeite, amethyst, amber, coral, and pearls. Bats, emblems of happiness, and peaches, of longevity.

No. 937–'02.

L. 7 in., W. 11 in.

(*See* page 89.)

FIG. 109.—CAP OF STATE FROM THE SUMMER PALACE.
Silver-gilt openwork of floral design with figures and butterflies inlaid with kingfisher plumes, pearls hung on wires, and strings of pearls.
No. 325–'72.
H. $6\frac{7}{8}$ in., W. $10\frac{3}{8}$ in.

(*See* page 90.)

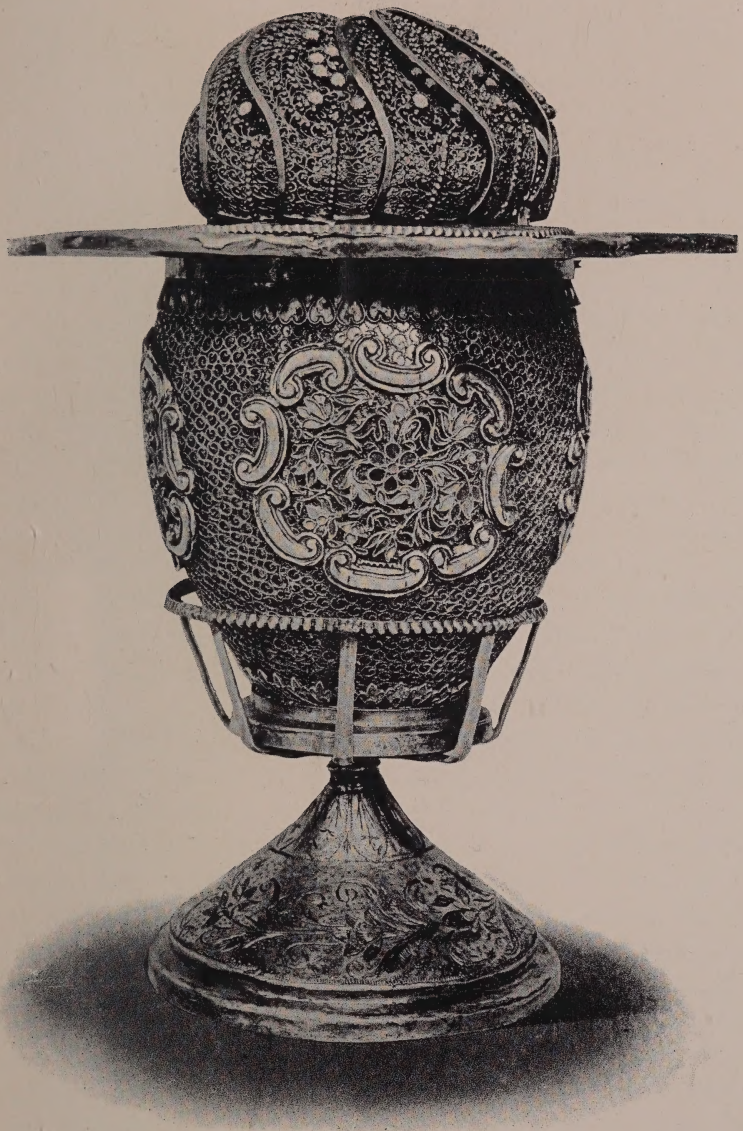


FIG. 110.—JEWELLED VASE OF SILVER-GILT FILIGREE WORK.
Constructed to open and close like the petals of a lotus.
No. 297–'76.
H. 9 in., D. 6¾ in.

(*See* page 90.)

## CHAPTER V.

### TEXTILES, WOVEN SILKS, EMBROIDERY, CARPETS.

THE word "textile," under its widest acceptation, means every kind of stuff, no matter its material, wrought in the loom. Silk is by far the most important material used in China, where the production of many wild silkworms is used, in addition to that of the common mulberry-feeding species, the *Bombyx mori*, the care of which is considered the special duty of every Chinese woman. The art of sericulture originated in China, and its origin is traced back by the Chinese to the most ancient times. The Empress Hsi Ling Shih, wife of Huang Ti, is said to have introduced the art of rearing silkworms in the third millennium before our era, and the invention of the loom is generally attributed to her. She was deified with an appropriate title, and is still worshipped to-day at an annual ceremony during which mulberry leaves are picked as a chief part of the ritual. While the emperor ploughs a furrow in spring as the first agriculturist of his country, it is the custom for the empress to offer mulberry leaves at the altar with her own hands to encourage sericulture.

Silk was first brought to Europe overland, and the earliest name by which China became known to the west was derived from it. Silk in Chinese is *ssŭ*, in Corean *sir ;* to the ancient Greeks it became known as σήρ, the nation whence it came was to them, Σῆρες and the fibre itself σηρικόν, hence the Latin *sericum*, and the English *silk*. We owe to Aristotle the first notice of the silkworm; the raw silk imported appears to have been first woven in the West into thin gauzes in the small island of Cos, off the coast of Asia Minor. The Chinese jealously guarded the secrets of their valuable art, but tradition says that the eggs of the silkworm moth were carried to Khotan about the Christian era concealed by a Chinese princess

in the lining of her head-dress; and that by this route the silkworm slowly spread to India and Persia. It reached Byzantium in the reign of the Emperor Justinian, about the year A.D. 550, the eggs being brought there inside their bamboo staves by two Nestorian monks, who had lived many years in China, and learned the whole process of rearing the worm, winding and weaving the silk.

China was, no doubt, the first country to ornament its silken webs with a pattern. The monk Dionysius Periegetes wrote, about the end of the third century, that :—

"The Seres make precious figured garments, resembling in colour the flowers of the field, and rivalling in fineness the work of spiders."

The warp and woof, we are told, were of silk, and both of the best kind. Stuffs so figured brought at first with them to the West the name "diaspron" or diaper, bestowed upon them at Constantinople; but since the twelfth century, when the city of Damascus became so celebrated for its looms, the name of damask came into vogue among traders, and it has since been extended to every silken fabric richly wrought and curiously designed, no matter whether it came or not from Damascus. So Chinese figured silks, among the rest, are often commonly called damasks. The Chinese name is *chin*, a character compounded of "silk" and "gold" because, they say, the labour expended on it makes it as costly as gold. The Chinese name for embroidery is *hsiu*, which includes all kinds of work executed with the needle, where the designs are filled in with coloured silks, in connection occasionally with gold and silver.

Gold is also often interwoven with silks on the loom, the usual process being to use gold thread prepared by twining long narrow strips of gold-foil round a line of silk. The same method was followed in the older embroideries, eked out, perhaps, with metallic spangles of gold or copper sewn on in the intervals. In modern embroidery work gold and silver wire is much used, so that the pectoral badge of a mandarin, for instance, may be entirely worked

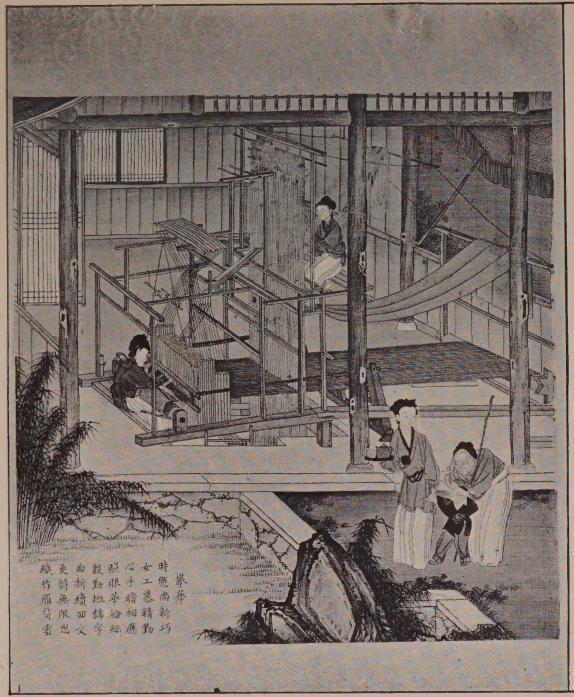


FIG. 111*a*.—SILK WEAVING. THE BROCADE LOOM.
From a drawing in the Art Library.
D. 1656–'04.
H. 9⅜ in., W. 9¼ in.

(*See* page 95.)

FIG. 111*b*.—SERICULTURE. BOILING COCOONS AND WINDING SILK.
From a drawing in the Art Library.
D. 1648–'04.
H. 9⅜ in., W. 9¼ in.

(*See* page 96.)

FIG. 112.—VELVET. DARK BLUE. WITH RAISED PEONIES, CHRYSANTHEMUMS, AND BUTTERFLIES ON A SILK GROUND.
No. 435–'82.
L. 6 ft., W. 2 ft.

(*See* page 97.)

FIG. 113.—FLOWERED VELVET. WOVEN IN RED, GREEN AND WHITE, WITH GOLD THREAD.
No. 433–'82.
L. 5 ft., W. 2 ft. 2 in.

(*See* page 97.)

in the two precious metals with the particular bird or grotesque animal distinctive of his rank, solidly and brilliantly emblazoned so as to shine like a metallic plate.

The designs used in weaving and embroidery are of varied character, and can be traced back to very ancient times. An account of their origin and course of development would supply a complete epitome of Chinese art, its application to the decoration of silk textiles being one of its most important branches. The woven textiles, again have always supplied motives for the decoration of other materials, such as metallic enamels and porcelain, accounting for the frequent arrangement of the ornamental designs in foliated panels and medallions on brocaded grounds encircled by bands of diaper. The constant occurrence of such terms in the description of the decoration of porcelain reveals in fact its textile origin. A Chinese ceramic author estimates that no less than two-thirds of the designs during the Ming dynasty were taken from ancient brocades or embroidered silks, the remaining third being either derived from nature or copied from old bronzes: while some 10 per cent. of modern porcelain is still ornamented only with brocade patterns.

There are many references in the ancient classical books to embroidered designs on flags, banners, official robes, imperial paraphernalia, and the like. A series of symbols frequently met with are the twelve *Chang* or "Ornaments" with which the sacrificial robes used to be embroidered. They are referred to in the *Shu Ching*, the "Classic of History," where the Emperor Shun wishes, at this remote period, "to see these emblematic figures of the ancients." The robes of the emperor, we are told, had all the twelve figures painted or embroidered upon them; the hereditary nobles of the first rank were restricted from the use of the sun, moon, and stars; those of the next two degrees were further restricted from mountains and dragons: and by a continually decreasing restriction five sets of official robes were made to indicate the rank of the wearers. The twelve ancient

figures, illustrated by the commentators of the Sung dynasty, comprise—

1. *Jih*, the "Sun," the solar disk supported upon a bank of clouds, with its three-legged bird inside.
2. *Yueh*, the "Moon," the lunar disk containing a hare with pestle and mortar pounding the *elixir vitæ*.
3. *Hsing Chên*, the "Stars," represented by a constellation of three stars connected by straight lines.
4. *Shan*, "Mountains," worshipped in China from prehistoric times.
5. *Lung*, "Dragons," a pair of the fabulous scaly monsters, five-clawed.
6. *Hua Chung*, the "Flowery Fowls," a pair of variegated pheasants.
7. *Tsung Yi*, the "Temple Vessels" of ancestral worship, a pair figured with a tiger and a monkey.
8. *Ts'ao*, "Aquatic Grass," in sprays.
9. *Huo*, "Fire," in flaming scrolls.
10. *Fên Mi*, "Grains of Millet," grouped in a medallion.
11. *Fu*, an "Axe," the weapon of the warrior.
12. *Fu*, a peculiar "Symbol" of distinction, of ornamental origin, used in the sense of "embroidered" in modern phraseology. (*See* p. 55.)

The *Po wu yao lan*, a "General Survey of Art Objects," written by Ku Ying-t'ai in the reign of T'ien Ch'i (1621–27) of the Ming dynasty, one of the best books on the subject, devotes its twelfth book to ancient silks under the headings of *chin*, "brocades," and *hsiu*, "embroideries." Beginning with the former Han dynasty it shows that many of the ornamental designs still used, such as dragons and phœnixes, birds and flowers, peach-stones and grapes, were already woven in silk at this early period. The Chinese emperors gave gifts of rolls of figured silks as in the present day, which is proved by the citation of a notice of the presentation of five rolls of brocade with dragons woven upon a crimson ground by the Emperor Ming Ti of the Wei dynasty, in the year A.D. 238, to the reigning empress of Japan, who sent an embassy to the Chinese court in that year. A princess of the T'ang dynasty in the eighth century is recorded to have excelled in delicate embroidery; she is said to have worked with her needle three thousand pairs of mandarin ducks on a single coverlet of brocade, filling in the intervals with fine sprays of rare flowers and foliage, thickly strewn throughout with beads made of precious

FIG. 114.—SPRAYS OF SACRED LOTUS AND BATS.
Silk Velvet in Queen's Park Museum, Manchester.
No. 558*c*.
L. 9 ft. 3 in., W. 4 ft. 7 in.
(*See* page 97.)

FIG. 115.—SLEEVELESS COAT. WOVEN SILK (*K'o Ssŭ*).
Baskets of flowers and fruit and border of orchids.
No. 1601–'01.
L. 4 ft. 7 in., W. 3 ft. 9 in.
(*See* page 97.)

stones—a wondrous achievement of dazzling beauty. Under the Sung dynasty (960–1279) the names of more than fifty brocade patterns of the time are given; they include—"Storeyed Palaces and Pavilions," "Dragons in Water," "Dragons coiling through a Hundred Flowers," "Dragons and Phœnixes," "Argus Pheasants and Storks," "Tortoiseshell Grounds," "Pearls and Grains of Rice," "Lotus Flowers and Reeds," "Dragons, in Medallions, pursuing Jewels," "Cherries," "Squares and Medallions of White Flowers on Coloured Grounds," "Lotus and Tortoises," "Floral Emblem of Longevity," "Musical Instruments," "Panels with Eagles surrounded by fine sprays of flowers," "Lions sporting with Balls," "Water-Weeds and Playing Fish," "Sprays of Rose-Mallow," "Tree Peonies," "Tortoises and Snakes," "Peacocks," "Wild Geese flying in the Clouds"—besides striped and diapered designs of more simple character, felicitous combinations of Chinese characters, and groups of symbols of happy augury. The soft damasks and transparent gauzes of the time were woven in similar patterns; a decree of the Emperor Jên Tsung (1023–63), is cited in this connection, ordering that his "hat of ceremony shall be made of dark blue gauze worked with medallions of dragons and kilins, having the interspaces filled in with dragons and scrolled clouds, woven in gold."

The above list might almost serve for to-day, as the silk weaver, most conservative of artisans, continues to turn out all the old patterns from his handloom. The loom, too, has hardly changed in the interval, excepting in an increase of size; alien machinery is not admitted into the workshops of Suchou and Hangchou. The Chinese loom is upright and is worked by two hands; the weaver is seated below, while the assistant, perched at the top on the frame, pulls the treadles and helps to change the threads. A picture of the most complicated loom, that used for weaving flowered brocades, is given in Fig. 111a. This, and the companion picture, are taken from a series of illustrations of agriculture and sericulture in the Art Library. The first edition

of this interesting work was published in the year 1210, by Lou Shou, under the title *Kêng chih t'ou shih*, comprising two sets of engravings, twenty-three cuts in each set, with a verse attached to each cut, representing the several steps in the processes of tillage and weaving. A new edition was issued in the 35th year (1696) of the reign of K'ang Hsi, with illustrations drawn by Chiao Ping-chên, an official of the Astronomical Board, and with verses appended composed by the emperor. It has been often recut since, notably in the reign of Ch'ien Lung, who capped the verses of his father and grandfather, and inclosed the three sets together in a framework of imperial dragons on the fly-leaf of each woodcut, as may be seen in the photo-lithographic copy of the work lately issued from the Shanghai press, in two octavo volumes.

The brocade loom (Fig. 111a) under the title of *Pang Hua*, literally "Pulling the Flowers," is really the twenty-first process in the art of weaving as illustrated by Chiao Ping-chên. The companion picture (Fig. 111b), entitled *Lien Ssŭ*, "Boiling the Silk," is No. 13 in the original. It is fairly well explained in the verse of the Sung dynasty which is attached, which runs according to the following paraphrase :—

> "The scent of cocoons boiling fills the street,
> The women in each house, in busy bands,
> With smiling faces gather round the stove,
> And rub together their steam-scalded hands;
> They throw the bright cocoons into the basin,
> And wind out silk in long unbroken skein;
> When evening comes they've earned a moment's rest,
> To chat with friends outside in the walled lane."

The floral kingdom supplies the Chinese with some of their finest designs in brocaded silks and flowered velvets. The flowers always preserve, more or less, their natural forms, and are never so widely idealised as in Persian and Saracenic art generally. In the famous "hundred flower" brocade of the Chinese it is not difficult for one conversant with the Chinese flora to identify any particular spray in the studied profusion of the floral ground.

FIG. 116.—PICTURE WOVEN IN COLOURED SILKS AND GOLD THREAD OF THE DRAGON-BOAT FESTIVAL. No. 1647–'00.

L. 2 ft. 7¼ in., W. 3 ft. 9¼ in.

(*See* page 98.)

FIG. 117.—WOVEN SILK PICTURE. *SHOU SHAN*, THE TAOIST PARADISE.
No. 1649–'00.
L. 4 ft., W. 2 ft. 6¼ in.
(*See* page 98.)

The chrysanthemum and peony are favourite flowers in textile art, as well as in the ceramic field, in which Jacquemart has given the name *chrysanthémo-peonienne* to one of his "families" of decoration; their decorative treatment, in combination with butterflies, bearing symbols of long life and riches, is seen in the gorgeous piece of flowered velvet represented in Fig. 112. The Nelumbium is perhaps more idealised than any other flower, but may always be recognised by the characteristic seed-pod in the middle of the flower. In Fig. 113 it is arranged in bold scrolls for a velvet hanging, with a broad rectangular band of *svastika* pattern, and a finer intermediate band worked with conventional dragons' heads suggesting a fret. The sacred lotus, again, is still further conventionalised in Fig. 114, where the foliage is gracefully interwoven into a charming design enclosing flying bats posed regularly in pairs. These flowered velvets rank among the most effective of Chinese fabrics; even when the colour is the same throughout, the raised pattern contrasts in its fuller depth of tone with the smooth glow of the rich silk ground. They are used for cloaks and riding coats, as well as for cushions and temple hangings.

Another phase of floral decoration is exhibited in the lady's sleeveless coat in Fig. 115, which is made of woven silk (*k'o ssŭ*), with baskets of flowers and fruit, containing peonies, lotus, Buddha's hand citrons, *Polyporus lucidus* with sprays of bamboo, etc., tied with wavy fillets, displayed in coloured silks and gold thread on a dark blue ground, the border being woven with interlacing sprays of orchids (*lan hua*). Some of the finer details in *k'o ssŭ* work of this kind are often filled in with the brush to give a finish to the decoration.

An important collection of *k'o ssŭ* pictures brought from Peking has been recently secured for the Museum which throws an unexpected light on some of the themes and methods of composition of Chinese pictorial art, and is therefore worthy of study. They are intended for the decoration of the reception room;

their general character is indicated by the two examples selected for illustration. In Fig. 116 is shown a picture woven in coloured silks and gold thread, with occasional touches subsequently painted with the brush. It is one of a series of four (Nos. 1644–1647) woven with scenes of the dragon procession, which is held in all parts of China, as an annual festival, on the fifth day of the fifth month, in memory of Chü Yuan, the loyal minister, who drowned himself on that day in the year B.C. 295. The Dragon-boat Festival is a search for the body of the hero, and ends with offerings of rice in bamboo tubes cast into the river as a sacrifice to his spirit.

The second picture of woven silk, reproduced in Fig. 117, represents a view of the Taoist paradise, which is called *Shou Shan, i.e.*, "Hills of Longevity," in Chinese art. It is a mountain landscape with water, spanned by an arched bridge in the foreground, stretching between rocky banks in the distance; the rocks support pillared pavilions shaded by immense pines, while a peach tree, the fabled fruit of life, spreads its branches over the water. The well-known eight genii, *Pa Hsien*, are grouped on the rocks in the centre of the picture, and they may be recognised by their attributes, like the other hermit immortals below, crossing the bridge and climbing the hills, among whom the twin merry genii of union and harmony, *Ho Ho Erh Hsien*, are conspicuous, and Liu Han, waiting on the bank for his familiar the three-legged toad, which is swimming across the river. The storks flying above with rods in their beaks are the couriers of the immortals. There is a companion picture of woven silk in the collection (No. 1648–'00) which gives another view of the Taoist paradise. These pictures, for the most part, date from the early part of the reign of Ch'ien Lung, about the middle of the eighteenth century.

After this cursory notice of flowered velvets, brocades and woven silks we pass on now to embroideries (*hsiu hua*), where the work is all done by hand with the needle, without the aid

FIG. 118.—IMPERIAL ROBE. EMBROIDERED SATIN WITH DRAGONS RISING FROM THE SEA INTO THE CLOUDS AND OTHER SYMBOLICAL DEVICES.

No. 758–'93.

L. 4 ft. 4¼ in., W. 6 ft. 1 in.

(*See* page 99.)

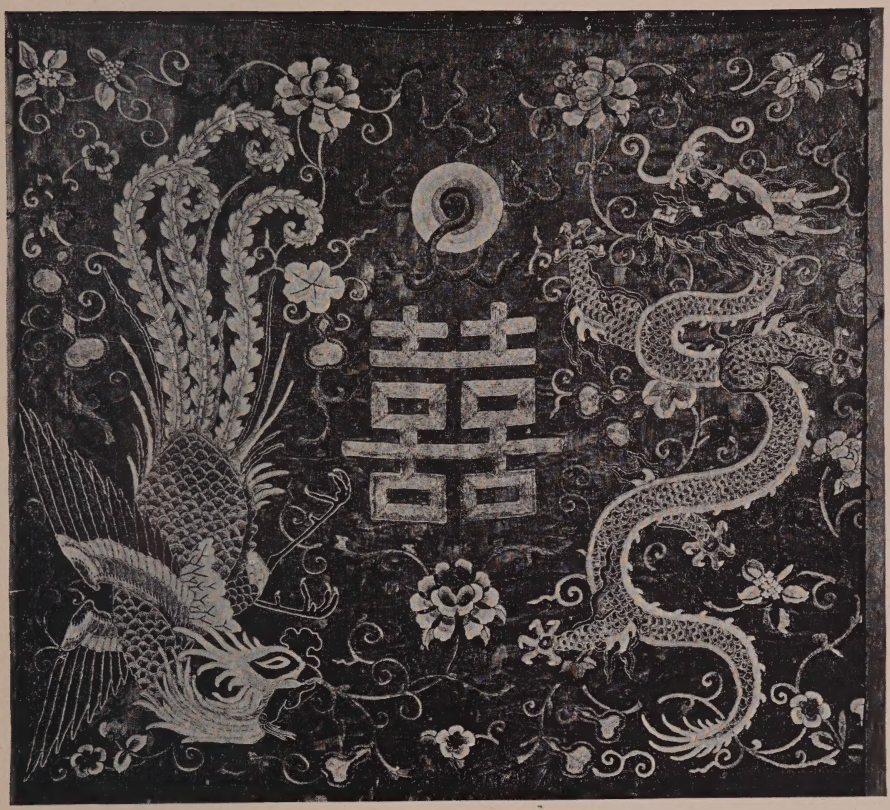


FIG. 119.—COVER OF EMBROIDERED RED SATIN DESIGNED FOR AN IMPERIAL WEDDING.
No. 1638-'01.
H. 24½ in., W. 2 ft. 4 in.
(*See* page 100.)

of the loom or any other kind of machinery. The Chinese are skilful embroiderers and devote infinite patience and ingenuity to the task, stretching the material upon a frame which is placed on pivots, the design being first sketched on the plain surface. There are many styles of work, with silk thread, braid, or floss silks, and every variety of stitch, plain or knotted; in one of the most finished styles the design is made the same on both sides of the stuff, the ends of the threads being neatly concealed. There are books prepared for the use of the embroiderers, with woodcuts of conventional designs and patterns, which contain all the ordinary motives of decoration with their technical names attached. The many sumptuary laws and restrictions in this connection have already been alluded to. The embroidered robes worn by the emperor, the empress, the princes, princesses, and other court ladies, at the different seasons of the year, and on various ceremonial occasions were all remodelled in the reign of Ch'ien Lung. A copy of a MS. album painted at the time and sealed with the imperial seal, was brought from the Summer Palace of Yuan Ming Yuan; and many of the illustrations, complete in every detail, now hang on the walls of the Museum, where they are available for comparison, and for the classification of the many official robes and their appendages in the collection.

One of the embroidered imperial robes is exhibited in Fig. 118. It is of pale green satin worked with satin stitch in coloured silks and laid, stitched down, gold thread; the collar and cuffs are of dark blue satin, similarly worked; it is lined with pale blue silk damask. The lower border is worked with a line of waves with crested summits and floating symbols, beating against a three-peaked hill in the centre. A band of scrolled clouds covers the waves, and the same cloud shapes are spread over the rest of the robe, in the intervals of which appear the forms of imperial five-clawed dragons in pursuit of rolling discs emitting effulgent rays, emblematical of omnipotence. Mingled with the clouds are flying bats, symbolical of happiness, and *svastika* sym-

bols connected with circular *shou* characters, "a myriad ages!" in Chinese *wan shou*, which is the equivalent of the Japanese *ban zai, i.e., wan sui*, "ten thousand years!"

The cover, of red satin, embroidered with coloured silks and gold thread, represented in Fig. 119, is also a palace piece, being decorated with a five-clawed dragon pursuing an effulgent jewel and a phœnix with a spray of peony in its beak. The ground is filled in with small scrolled sprays of other flowers and gourds, and the centre is worked with a large *shuang hsi* or "double joy" character, the peculiar emblem of wedded bliss, indicating a special design for an imperial trousseau.

The Chinese are more successful, perhaps, in their treatment of flowers and birds than of any other subject, especially in Canton embroidery, of which so much has been brought to Europe during the last two centuries. Some of the embroiderers at Canton labour almost entirely for the European market, and their work may be profitably compared with the wall-papers which have been painted at the same place for European houses during the same period. Wall-hangings of paper were imported from China as early as the middle of the sixteenth century by Spanish and Dutch merchants and found their way to our islands before the end of the following century, as explained by Mr. A. G. B. Russell in an interesting paper in the *Burlington Magazine*, July, 1905, in which he illustrates a typical "seventeenth-century wall-paper at Wotton-under-Edge," and refers to others still to be seen *in situ* at Ightham Mote, in Kent, and at Cobham Hall, the seat of the Earl of Darnley. The basis of the wall design is generally a formal row of trees laden with blossom and fruit and large flowers. In Mr. Russell's appreciative words :—

"Lotuses and other aquatic plants rise from the water to decorate the interstices between the stems of the trees. Pheasants, cranes, and richly-plumaged birds rest upon the boughs and fill the air about them, and below there are ducks, swimming and diving. The colours are bright and harmoniously combined, the many-hued birds and flowers shining with jewel-like splendour amid the pale olive and dark bluish-greens of the foliage. The whole scheme

FIG. 120.—PANEL OF CANTON EMBROIDERY.
Nelumbium Lotus and other aquatic plants with swallows.
No. 873–'01.

L. 19⅝ in., W. 2 ft. 6¾ in.

(*See* page 101.)

FIG. 121.—HANGING PICTURE OF CANTON EMBROIDERY. 19TH CENTURY.
No. 1864–'88.
L. 5 ft. 3 in., W. 16⅝ in.
(*See* page 101.)

FIG. 122.—EMBROIDERED SATIN PANEL. EARLY 18TH CENTURY.
No. 792–'53.
L. 11 ft., W. 1 ft. 7 in.
(*See* page 101.)

of the design is skilfully subordinated to decorative necessities, the plane of the wall surface being frankly admitted, and no attempt made to obtain effects of relief or perspective."

The same words, almost, would serve to describe some of the silken wall-hangings, portières, and large screens worked with embroidery in similar lines, which there is no space to figure here on a proper scale. Some idea of the style may be gathered from the panel of brown silk illustrated in Fig. 120, which is embroidered in bright-coloured floss silks, with a group of lotus flowers, peltate lotus leaves and other water plants and flying swallows. It has apparently been taken directly from the embroiderer's frame as the ground is covered with a thin preservative coating of white paste.

Another example of Canton work is the hanging picture in Fig. 121, which is of silk, mounted on rollers, cunningly embroidered in coloured silks with trees, flowers and birds. A willow covers the field with gracefully drooping branches, accompanied by peony shrubs with large blossoms springing from an open rockery; the birds are swallows round the branches at the top, a kingfisher effectively poised in the middle, and a pair of cranes on the ground below. The two columns of Chinese characters embroidered on this picture give a stanza of poetry as the theme, the name of the artist whose style is copied, and the embroiderer's name *Lü Shih* and studio, the name being repeated in archaic script on the seal at the end of the inscription. The wall-hanging of white satin which is illustrated on the same page (Fig. 122) is older and more formal in style, and comes perhaps from Soochow, or one of the other cities of Central China. It is embroidered in coloured silks in long and short stitches, and gold threads stitched down in parts couched flatly. The rectangular panels, intended probably for a screen, have each a lady with a fan in the foreground and a young girl holding flowers, a bit of railing and sprigs of flowers on the ground and flowering trees rising from a sketchy rockery behind, the intervals being filled in with birds and butterflies,

dragon flies, and other insects. It has the air of an early eighteenth century composition.

*Tapestry* is a sort of link between weaving and embroidery. Though wrought in a loom, like true weaving, and upon a warp stretched out along its frame, it has no woof thrown across those threads with a shuttle or any like appliance, but its weft is done with many short threads, all variously coloured and put in by a needle, or knotted with the fingers. It is not embroidery, though so very like it, for tapestry is not worked upon what is really a web, having both warp and woof, but upon a series of closely set fine strings. Carpets are closely akin to tapestry, though the use of them may perhaps not be so ancient. The earliest notices we have of tapestry come from Egypt and Babylonia, and the Chinese, like Europeans, seem to have adopted the art of tapestry-making from western Asia. The workmen in northern China in the present day are usually Mohammedans and the patterns they affect often betray non-Chinese influences. They use a high upright loom, at which several men work together, knotting into the warp, tuft after tuft, the materials of the pattern, whether it be of silk or wool. The pattern develops at the back of the loom, where the foreman stands to suggest any alterations that may be required during the progress of the work. The fringes which are left at the top and bottom of the finished piece are really the fag ends of the warp.

For large carpets to cover the floor the Chinese use felted materials such as camel-hair, which are dyed with ornamental borders in black and red, or occasionally inlaid by stamping with coloured wools. The tapestry work, of smaller size, is intended to cover the raised platform or daïs at the upper end of the room, the *k'ang* of the Chinese, which is spread with cushions in the day, laid with bedding at night. At Buddhist temples one sees squares of carpet spread for worshippers to kneel upon, woven with appropriate designs. Some of the best tapestry work has been noticed on saddle-cloths and on trappings used for horses

FIG. 123.—CARPET. SILK PILE OF MANY COLOURS, FROM MANCHURIA.
From International Inventions Exhibition, 1885.
No. 201–'86.
L. 11 ft., W. 5 ft. 10 in.
(*See* page 103.)

FIG. 124.—RUG FROM YARKAND. 19TH CENTURY.
No. 1436–'83.
L. 7 ft. 10 in., W. 4 ft. 3 in.
(*See* page 103.)

in processions, which are often of elaborate design and careful finish.

The silk carpets are very like those of Persia, India and Turkey in the quality of the material, only differing in the details of the scheme of decoration. The carpet reproduced in Fig. 123 is a silk pile of many colours, with a formally arranged floral and geometrical pattern, the centre ground blue surrounded by an orange-red border. It was sent from Manchuria to the International Inventions Exhibition in 1885 and was bought for 65*l.*

The woollen rug illustrated in Fig. 124, which came from Yarkand, in Chinese Turkestan, is fashioned in much the same style as the silk carpet which has just been noticed, with a formal combination of floral and geometrical designs, arranged in the fashion of Central Asia, rather than that of China. Some of the details, however, are world-wide, notably the *svastika* pattern scroll which appears in alternately white and black oblique bands of fret near the outer border.

## CHAPTER VI.

## PICTORIAL ART.

THE preceding chapters have led up to the last and most important branch of our subject, that of Chinese pictorial art, which embraces a very wide range, while the limited space at our disposal will only allow the briefest of sketches. In China, as elsewhere, painting has passed through a prolonged period of historical evolution. The development has been in the main indigenous, although not without an occasional stimulus from the West, as shown by Professor Hirth in his paper on *Fremde Einflüsse in der Chinesischen Kunst*, 1896, in which he discusses his theme in early times under the chronological periods:

1. From the oldest times to B.C. 115—Period of spontaneous development.
2. From B.C. 115 to A.D. 67—Period of Græco-Bactrian influence.
3. A.D. 67—Introduction of Buddhism into China.

The learned professor and appreciative connoisseur of Chinese art passes on from these early times till he comes to the Mongolian period of rule in China (A.D. 1280–1367), when scions of the house of Genghis were seated on the thrones of Peking and Bagdad, and he concludes with an account of more direct influences from Europe, dating from the arrival in Peking of the Jesuit fathers Gherardini and Belleville in the year 1699. Of these alien influences it is generally conceded that the Buddhist was by far the most important and lasting, the others were comparatively transient and evanescent.

In the study of Chinese painting a recent critic, M. R. Marguerye, justly observes that to appreciate it properly the westerner must forget his own mental preconceptions, and must throw over his

FIG. 125.—KU K'AI-CHIH. 4TH CENTURY, A.D.
Pan Chao, Lady Historian and Superintendent of the Court, writing her book.
British Museum.
No. 296–1903.
L. of Roll, 11 ft. $4\frac{1}{2}$ in., W. $9\frac{3}{4}$ in.
(*See* page 19.)

artistic education, every critical tradition, and all the æsthetic baggage that has accumulated from the Renaissance to our own days. He must specially refrain from comparison of the works of Chinese painters with any of the famous canvases which cover the walls of our European collections, public or private. The Chinese point of view differs essentially from that of the occidental, and the wide abyss which parts them is proved by the career of the two Jesuits, the PP. Attiret and Castiglione, who were attached as painters to the Imperial Court early in the eighteenth century, and tried hard to make the Chinese accept European art, with its science of anatomy, its modelling, its effects of light and shade, and the rest. Astonished at first, the emperor let them go on, and they painted portraits of himself, the empress, and princes of the blood, with many of the high mandarins of the court; decorated the palace with allegorical pictures of the four seasons and finished altogether more than two hundred pictures. But gradually a singular change came over the spirit of the emperor, and, therefore, of the court. The style of the Jesuit fathers was found to be too European; the modelling of the flesh tints, the chiaroscuro, the projection of the shadows were declared to be shocking to Chinese eyes. The emperor afterwards imposed on the missionaries the traditional routine of Chinese painting, and even forced on them Chinese collaborators, till the P. Attiret wrote to Paris on November 1st, 1743:

"Il m'a fallu oublier, pour ainsi dire, tout ce que j'avais appris et me faire une nouvelle manière pour me conformer au goût de la nation. . . Tout ce que nous peignons est ordonné par l'empereur. Nous faisons d'abord les dessins; il les voit, les fait changer, réformer comme bon lui semble. Que la correction soit bien ou mal, il faut passer par là sans oser rien dire."—(*Lettres édifiantes.*)

When Lord Macartney came to the court of the same emperor some fifty years later, bringing with him several pictures as presents from George III., the mandarins-in-waiting were again shocked by the shadows, and they asked gravely if the originals

of the portraits really had one side of the face darker than the other: the shaded nose was a grave defect to their eyes, and some of them even believed that it had come there accidentally. The Chinese tendency has always been to return to the vision and method of their old masters, in the lines, somewhat, of our own pre-Raphaelite movement. The noble simplicity of their compositions, the subtlety of their colour schemes, and the intensity with which they aim at the most direct and telling expression of their theme are in many respects akin to the aims of the best Japanese school, and to the genius of Whistler, it may be added, among western masters.

Throughout the development of Chinese painting in its succession of epochs and phases, amid a great variety of styles and different schools, it is possible, as M. Paléologue remarks, to detect from the earliest times a certain unity and harmonious arrangement of details, prompted by a kind of instinctive accord among the artists in their manner of interpreting the material properties of things and living beings, so that they always seize the essential points to express the sensations and ideas suggested to their minds, and translate, so to speak, a kind of inner vision idealised by themselves. Among the general characteristics of Chinese paintings the most striking, and the one which has prevailed most strongly throughout its long historical evolution, is the graphic quality of the painting; Chinese painters are, first of all, draughtsmen and calligraphists.

Chinese script, in fact, was originally ideographic, the earliest characters having been more or less exact reproductions of objects: the phonetic element was not adopted till much later, in the same natural course of development which analogous scripts have undergone in other parts of the world. This is indicated by the name of *wên*, "picture of the object," given to the primitive characters, which are said traditionally to have been invented by Ts'ang-hsieh, and to have replaced the knotted cords and notched tallies previously used, like the *quippus* of the ancient Peruvians,

for recording events. The reputed inventor of painting in the mythical period of antiquity was Shih-huang, a contemporary of Ts'ang-hsieh, and like him a titular minister of the fabulous Huang Ti, the "Yellow Emperor" of Chinese mythology. Some mythologists apply the two names to the same personage, supposed to have reigned as an emperor in succession to Fu-Hsi (see Vol. I., p. 4). The different legends all carry out the leading idea of the common origin and essential unity of writing and painting, and this unity is constantly insisted upon by Chinese critics of the two arts.

The picturesque nature of Chinese writing, which persists even in the modern script, demands of learners who wish to excel in its practice a course of study and a similar education of eye and hand as are required by draughtsmen. The strokes of the ordinary characters are replete indeed with light and supple touches, sudden stops and graceful curves, waxing energies and gradually waning lines, such as a long apprenticeship to the brush alone could give. The Chinese *lettré* is firmly convinced that the characters of a perfect writer convey something of their graphic beauty to the ideas they express, and give a delicate intrinsic shade of meaning to every thought enshrined in them.

Drawing is taught in China by the same methods as writing. Each motive in the composition is divided into a certain number of elements which the artist is made to treat separately, in the same way as the writer is taught to trace singly the eight different kinds of strokes used in the formation of the characters. Take, for example, the human face: the pupil will not be taught to study it as a whole; he will be shown first that there are eight ways of drawing the nose, and he will patiently reproduce each of these ways on the page of his copy book; he will proceed next to the study of the mouth, eyes, eyebrows, etc., which, as seen from the front or in profile, comprise a certain number of types, etc.; he will be taught next that the beard is composed of five parts, and, finally, that there are in every man's face five culminating

points which must be more or less accentuated according to the age of the sitter. The grouping of these elements and the proportions of the composition are carefully arranged in accordance with certain canons.

The same methods apply to the students of all kinds of subjects; figures, scenes and landscapes, animals and flowers. The favourite flowers of the studio are the wild prunus and the orchid, the tree peony and the chrysanthemum; and a separate volume, printed in colours, is devoted to the composition of each of these four flowers, a succession of pages being filled with studies of single petals, leaf blades, and twigs, until at last the flower is allowed to appear as a whole, built up like a mosaic of its component parts.

Their conception of the representation of the figures of things has induced the Chinese to attribute an extreme importance to the line in pictorial art; bodies appear to them, not as they are in reality, that is to say round and with light playing about them, but as if circumscribed by a precise line, defined visibly from the ambient air. So the painters of the Middle Kingdom have never appreciated the real substance of things in modelling or relieving the surface; even at the finest epochs of their art they have remained incapable of representing solid and living forms, and after some twenty centuries of production they are still where Italian painting was in the time of Giotto and of Simone Memmi; they have not aspired to anything further.

If the clear vision of plastic form has been denied to Chinese painters, they have at any rate a fairly just feeling of linear perspective; they have observed, in fact, that distance modifies the apparent dimensions of objects and that their size changes to the eye in the inverse ratio of their distance from the observer. But they have not attained to the knowledge of a correct vanishing point, or of the exact laws of the foreshortening of figures. When they aim at giving the impression of distance to their field they have recourse to a peculiar process; they place the point of view

of their composition very high, and arrange in groups, one above the other, the objects or persons represented; the dimensions of the figures or objects become smaller and smaller in proportion as they approach the upper border of the framework; in a word, what a western painter would put in the far distance of his picture the Chinese artist places at the top of his.

From the point of view of composition and proper arrangement of subjects, some Chinese paintings reveal a just sentiment of the general harmony which ought to overrule a work of art, in the combination of the principal lines, the distribution of the figures and the balance of mass. Symmetry appears to have been the first principle adopted in the scheme of composition; its symmetrical disposition gives occasionally to the composition an air of hieratic stiffness, of mystic solemnity, a grave and still character which is not ill suited to the sacred themes which inspired the early Buddhist *religieux*.

In later times, when movement and life were introduced into painting, the equipment of the general *mise en scène* was more perfectly presented. 'Mid the seeming disorder of the groups one perceives a bond of union, as well as the intention of filling in gaps between the groups with telling accessories. This last intention is often even too pronounced, as we noticed in the primitive *horror vacui* manifested in some of the early stone bas-reliefs figured in Vol. I. Among the methods of composition attempted by the Chinese may be noted that of representing simultaneously all the phases of an action—the process which was adopted by some primitive painters of the Italian and German schools when they figured on the same canvas the successive scenes of the Passion or of the Adoration of the Magi.

One most serious criticism of modern Chinese artists in the matter of composition is that they so very rarely resign themselves to sacrifice details to unity of subject. Their secondaries are treated with as much care as the principal part. This fault is nowhere more pronounced than in their portrait painting, where

every detail of the official costume, the embroideries of the robe, the plaques of jade suspended on the necklace or girdle, the trimmings and button of the hat, are made as important as the face and hands.

Apart from the qualities of the design, Chinese painters have had from the first a fine feeling for colour; even if they have not formulated the laws scientifically, they have applied the colours, by intuition, with perfect sureness and delicacy. It is especially by cultivating the properties of the vibration of colours that the Chinese have revealed their power as colourists. Instinct and observation have taught them that by modulating the tones on themselves a singular depth is imparted to each tint, an intense strength. In the decoration of porcelain, even more than in their paintings on silk, they have made the colours vibrate and pulsate by putting blue upon blue, red on red, pink on pink, yellow on yellow, passing from the clearest to the deepest of shades in each single colour.

The laws of the effects of light and shade have also not been laid down in China, but yet in their interpretation of the really picturesque, the Chinese have occasionally attained, in landscape painting, a mastership of the most delicate effects of chiaroscuro. The grand landscape school of the T'ang produced some perfect works in this line, and their successors during the Sung dynasty are hardly inferior in the harmonious breadth of colouring of their wide stretches of reed-clad plain charged with groups of water fowl, either flying or at rest.

There is no *genre* that the Chinese artist has not attempted. They have treated in turn mythological, religious and historical subjects of every kind; they have painted scenes of daily familiar life, as well as those inspired by poetry and romance; sketched still life, landscapes and portraits. Their highest achievements, perhaps, have been in landscapes, which reveal a passionate love for nature, and show with how delicate a charm, how sincere and lively a poetic feeling, they have interpreted its every aspect. They

have excelled, too, at all periods in the painting of animals and birds, especially of birds and flying insects in conjunction with flowers. These are reproduced with much feeling and fidelity, in styles varying with the epoch, but always exhibiting a mastery of the brush such as only constant practice could give. Some artists have concentrated all their power in one direction, devoting their lives, for instance, to ideal outlines of the graceful bamboo in every phase of movement in black and white, or, again, to pictures, in colours, of the regal blossoms of the many varieties of the tree peony, a favourite garden flower in China.

The introduction of Buddhism in the first century of our era was indeed a capital fact in the history of Chinese art, although it can hardly be said to have created that pictorial art, as some have held. The important *rôle* of Buddhism has been the endowment of an æsthetic art already existing with the processes, principles and canonical models of a new religion inspired with novel motives and alien ideals. The first Buddhist painters, who were either Indian pilgrims or Chinese bonzes trained by them in the early monasteries, devoted themselves to painting as a work of piety, and their productions, imbued with religious feeling, with pious simplicity and mystic candour, were veritable acts of faith and adoration. Although strictly religious, they thus reached a high poetic standard, and penetrated far into the realms of morality, by the sincerity of the emotions they sought to picture, by their heartfelt earnestness, by their nobility of thought and ideal detachment. But the *naïveté*, lofty aspiration and divine feeling required in religious art were soon found wanting, till the scenes in the life of Sâkyamuni, which had been a source of such pure inspiration to the artists of the first epoch, became only pretexts for studied compositions or for a brilliant display of figures. Religious thought revealed itself nowhere in the slightest degree, among all the sentiments the artist aimed to express not one was supernatural.

Historical painting has generally confined itself to the anecdotic point of view; the artist is not curious about local colour, he cares nothing for differences of date, of race, of sentiment, or costume: in a word, he has no pretension to resuscitate the moral or physical aspect of the time; and there is to be noticed in his historical compositions neither epic exaggeration nor any leaning to the heroic style. Literature has always been, after religion, the most prolific source of inspiration. One of the causes of this rests in the particular conception, in China, of the aims of painting and of the *rôle* assigned to the painter. Before becoming an artist, the aspirant is a man of letters, a poet, or a writer of romance; the arts of design and of painting are only means of expression by which every cultivated mind knows how to give to his thought a more exact turn, a more delicate shade of meaning.

The main features of Chinese art have been well summed up in Anderson's *British Museum Catalogue* (p. 491) as follows:—

1. Drawing calligraphic; beauty of outline and decision of touch being of more importance than scientific observation of form. The sacrifice of the latter element is more marked in pictures of the middle period than in the older works, while both are often lost in the more recent productions of the country. The defect of drawing is, as a rule, most obvious in the rendering of female faces in general, and profiles in particular, and is least marked in birds and other animals whose anatomical forms present the least complexity. The proportions of both men and animals are usually good, and action is forcibly and truthfully suggested. An exceptionally realistic art, however, occasionally appeared in portraiture, and some works offer examples of great academical truth and power.

2. Perspective isometrical.—A few works of the pure Chinese school and some Buddhist pictures suggest a rudimentary idea of linear perspective by showing the convergence towards a vanishing point of lines that are parallel in nature, but the point is wrongly placed, and in other respects the rendering of distance indicates a lack of intelligent observation.

3. Chiaroscuro sometimes absent, sometimes represented by a kind of shading that serves to throw adjacent parts into prominence, without indicating any study of the true appearance. Projected shadows always omitted. Reflections, whether of form, light, or colour, always ignored, unless the repetition of an image upon the surface of a mirror or lake be required by the exigencies of the story.

4. Colouring almost invariably harmonious, but often arbitrary, and either flat, or presenting delicate gradations, which compensate in some degree for the absence of chiaroscuro.

5. Composition good. Appreciation of the picturesque remarkably evidenced in landscape.

6. Sense of humour less strongly displayed than in the pictures of the Japanese, but the other intellectual qualities of the artist are well marked. The inventive capacity of the Japanese popular artists of the last hundred years appears to be greater than that manifested by their Chinese brethren, especially in their applications of the pictorial art to wood-engraving, decoration of pottery and lacquer, embrodiery, etc. The magnitude of the debt in pictorial art that Japan owes to China is always generously acknowledged by the Japanese. "Our painting," says a Japanese writer of the 18th century, "is the flower, that of China is the fruit in its maturity." Europeans, however, who compare the works of the naturalistic and popular schools of Japan with the contemporary art of the Middle Kingdom may not be inclined to agree with this modest self-depreciation, for while Chinese pictorial art has been drifting into evil ways, the Japanese have created for themselves an individuality, both in motives and treatment, that has altogether reversed the former relations of the two countries.

After his preliminary account of the general characteristics of Chinese pictorial art which has been cited above, M. Paléologue proceeds to the consideration of its history under the following epochs :—

1. From the origin to the introduction of Buddhism.
2. From the introduction of Buddhism to the eve of the T'ang dynasty.
3. From the T'ang to the beginning of the Sung.
4. The Sung dynasty (960–1279).
5. The Yuan dynasty (1280–1367).
6. The Ming Dynasty (1368–1643).
   (*a*) To the end of the reign Ch'êng Hua (1487).
   (*b*) Hung Chih to the close of the dynasty.
7. The Ch'ing dynasty (1644 to present day).

The number of Chinese artists who have flourished during these successive periods is legion, and a mere list of names would fill many pages, especially if the *noms de plume* and all the favourite signatures and seals of the painters had to be added. The native literature on the subject is certainly most voluminous, but it must be consulted at every turn; and it is all the more valuable in that many of the artists have been literary and been moved to discuss the theories and canons of art current in their own day.

The original books would be difficult to collect, but fortunately all the necessary data up to the close of the Ming dynasty in 1643 have been collated for the use of students and connoisseurs in the celebrated imperial encyclopædia of calligraphists and artists which is entitled *P'ei-Wên—Chai Shu Hua P'u, P'ei Wên Chai*, being the name of one of the palace libraries at Peking famous for its collections of *shu* "manuscripts" and *hua* "paintings." This encyclopædia was compiled by a commission of eleven scholars and artists appointed by a decree of the Emperor K'ang Hsi in the forty-fourth year (1705) of his reign. It was published in 1708, in 100 books, or *fasciculi*, bound in sixty-four volumes, with a preface written by the vermilion pencil of the emperor himself. This preface gives a sketch of the origin and development of the two allied arts, and traces painting back to its germs in the pictographic script of ancient times; although the emperor says that painting was first practised as an art under the Ch'in and Han dynasties (B.C. 221–A.D. 264), and flourished most during the "six dynasties" (which reigned between the Han and Sui, from A.D. 265 to 581, at Kien-yeh, the modern Nanking). The first half of this period, he says, was made illustrious by the genius of Ts'ao, Wei, Ku, and Lu, while the second half was famed for Tung, Chan, Sun, and Yang. Among the artists of the Sui dynasty (581–617) the emperor selects Ho and Chêng, and as representations of the T'ang dynasty (618–906) he names Yen and Wu, adding that the four last named painted Buddhist subjects and historical scenes so as to illustrate antiquity with a living brush. In addition to the preface, the emperor, at the request of the editors, permitted a selection of his autograph headings and critical appreciations, written in Chinese fashion as certificates of authenticity on some of the pictures in the library, to be printed in book 67 (*see* next page).

The table of contents is followed by a lengthy bibliography of special value giving the titles of 1,844 books quoted in the encyclopædia, with the author's names attached to each. The

important books are always quoted in full in the text, extracts only from the rest. The general scope of the encyclopædia may be gathered from an abstract of the contents, made with special regard to the section on painting and painters :—

## IMPERIAL ENCYCLOPÆDIA OF CALLIGRAPHY AND PAINTING.

Books 1–10.—Classification, styles, description, etc., of *writings*.

Books 11, 12.—Classification of subjects of *paintings*; wall decoration, book illustrations, porcelain decoration.

Books 13, 14.—Styles of painting, technique, etc.

Books 15, 16.—Schools of painting, methods of study of pictorial art, etc.

Books 17, 18.—Appreciation of artists and pictures, degrees of merit and master subjects.

Books 19, 20.—Written MSS. of emperors and princes of former dynasties.

Book 21.—Pictures painted by emperors and princes of former dynasties.

Books 22–44.—Biographies of celebrated writers.

Books 45–58.—Biographies of celebrated painters, including the following periods :—

45.—Five Ancient Rulers, *Wu Ti*, to Sui dynasty (617).

46–48.—T'ang dynasty (618–906).

49.—Five dynasties (907–959).

50–52.—Sung dynasty, (960–1279), with contemporary Tartar dynasties (Liao and Chin) as an appendix.

53–55.—Yuan dynasty (1280–1367).

56–58.—Ming dynasty (1368–1643).

Books 59–64.—Writings by unknown hands, inscribed on bronze antiquities, stone monuments, etc.

Books 65, 66.—Stone bas-reliefs, paintings and fragments of unknown authorship.

Book 67.—Certificates of authenticity of MSS. and of paintings by the reigning Emperor K'ang Hsi.

Book 68.—Certificates of authenticity of MSS. written by former emperors and princes.

Book 69.—Certificates of authenticity of paintings by former emperors and princes.

Books 70–80.—Certificates of authenticity on MSS. by former critics.

Books 81–87.—Certificates of authenticity on paintings by former critics.

Books 88, 89.—Critical discussion of doubtful points. MSS.

Book 90.—Critical discussion of doubtful points. Paintings.

Books 91–94.—Famous collections of MSS. in past times.

Books 95–100.—Famous collections of pictures in past times. Catalogues and critical commentaries.

The list of artists named in the imperial preface of the encyclopædia which has just been cited, extending, as it does, from Ts'ao Fu-hsing, who flourished during the third century A.D., to Wu Tao-yuan, the most celebrated painter of the eighth century A.D., marks what may be called the classical period of Chinese art. Taking this and its context as our guide we may conveniently disregard all minor divisions, local or otherwise, and study the history of Chinese pictorial art, from the earliest times to the beginning of the reigning dynasty, under the following three main headings or periods :—

1. Primitive Period, up to A.D. 264.
2. Classical Period, A.D. 265–960.
3. Period of Development and Decline, A.D. 960–1643.

### 1. Primitive Period up to A.D. 264.

The invention of painting is generally attributed, as we have seen, to Shih Huang, a minister of the legendary Yellow Emperor, but we know nothing of the actual work of so remote an antiquity. He is supposed to have been a contemporary of Ts'ang Hsieh, who first taught the art of tracing the earliest pictographic script with a style, and so invented Chinese writing. The earliest official robes and hats provided for sacrificial and court ceremonies and the symbolical banners and flags used on such occasions are said to have been painted in colours on plain silk, as well as woven and embroidered in textile stuffs, but the two arts are not always clearly distinguished in early documents. The *Chou Li*, or "Ritual of the Chou Dynasty," translated into French by Biot, may be referred to for a set of conventional rules on the application and arrangement of colours, as laid down by the Chinese in the twelfth century B.C.

The decoration of the interior walls of buildings was one of the earliest branches of pictorial art. The Chinese annals refer frequently to ancient emperors who had the audience halls of their palaces covered with mural paintings, the subjects of which are

said to have been generally similar to those of the sculptured bas-reliefs figured in Chapter II. The *Life of Confucius*, ascribed to one of his disciples, describes a visit of the sage in the year B.C. 517 to the palace of Ching Wang of the Chou dynasty at Loyang. It relates how he saw, on the walls of the Hall of Audience, portraits of the ancient emperors Yao and Shun, and the figures of the tyrants Chou and Chieh, the last degenerate rulers of the Chou and Shang dynasties, distinguished by their virtuous and evil characteristics and labelled with appropriate words of praise or blame. On the south side of the screen behind the throne the Duke of Chou was depicted sitting with his infant nephew, the King Ch'êng, upon his knees, giving audience to the feudal princes (cf. Vol. I., Fig. 5). Confucius surveyed it all, we are told, with silent delight, and then turning to his followers said :

"Here you see how the house of Chou became so great. As we use a bronze mirror to reflect a present scene, so antiquity may be pictured as a lesson for posterity."

Among the motives of these early times we find the tiger and dragon already in full evidence. The tiger was painted on the screen of masonry before the door of the magistrate's hall to strike beholders, we are told, with awe; and we meet in the ancient odes (*Shih Ching*, I., xi., 3) with a pair of shields emblazoned with dragons set up in the front of the war chariot, to protect the riders from the missiles and arrows of the enemy. The phœnix followed later, being first figured as a colossal eagle carrying large animals in its formidable claws, like the Greek *gryphon*, the Indian *garuda*, or the Persian *rukh*, to be later endowed with peacocks' plumes and become the typical *fêng-huang*, the peculiar badge of the Empress of China.

Architectural drawing was not neglected, as it is recorded in the *Shih Chi*, in the biography of Ch'in Shih Huang (B.C. 221–210), that "the first universal emperor," when he overthrew the feudal princes in rapid succession, had drawings of all their palaces

made, in order that he might build them up again on the northern slopes of the grounds of his own new palace at Hsien-yang.

During the Han dynasties which succeeded the Ch'in there was marked development of the pictorial art in all its branches, as shown by many quotations in the encyclopædia from the contemporary annals, referring to galleries filled with pictures of celebrated ministers, famous generals, distinguished ladies of the court, learned scholars and Taoist divinities. Buddhist pictures are first noticed in the reign of Ming Ti (A.D. 58–75) when the earliest types of a new art were brought overland from India by a special mission sent overland by the Chinese emperor. Most of the early pictures were painted on the walls of the palaces and temples and have long since perished with the buildings they were intended to decorate, so that we have only literary evidence of their existence. They were generally executed by artists attached to the palace, who were also expected to provide coloured illustrations for classical and historical books, drawings of ritual vessels and war tactics, maps, astrological and astronomical diagrams, etc.

Among the historical paintings an interesting portrait is alluded to in the Han annals in the biography of Su Wu :—

"During the reign of Hsüan Ti of the Han dynasty, in the third year (B.C. 51) of the Kan-lu epoch, the Shan-yu (ruler of the Hiung-nu Turks) first came to Court. The emperor, admiring the magnificent frame of the warrior, had his picture painted in the Unicorn Pavilion of the Palace. It was an artistic likeness of his form and features, and was labelled with his rank and dignities as well as his tribal and personal names."

The same chieftain came again for audience in the year B.C. 33 and was given in marriage the beauty of the imperial seraglio, named Chao Chün, a favourite heroine of later drama, whose story has been translated by Sir John Davis under the title of *The Sorrows of Han.* The encyclopædia sketches it under the heading of Mao Yen-shou, the portrait painter, whose name has come down to us in connection with it.

"The Emperor Yuan Ti had so many concubines in his harem that he never even saw some of them. He commissioned his artists to paint their portraits, and favoured them accordingly. The ladies of the palace all bribed the painters, with the exception of Chao Chün, who refused, and who consequently never saw the emperor. Afterwards, when the Hiung-nu chief came to Court to seek a beauty for his bride, the emperor chose Chao Chün from her portrait, but repented when she came for farewell audience and he saw for the first time her peerless charms. The articles were signed, and it was too late to draw back, so he sent Mao Yen-shou and his corrupt confederates for trial, and they were executed in the market-place on the same day."

The two most renowned painters of the second century A.D. were Ts'ai Yung (133–192), who was at the same time a high official, a fine musician, and a poet, as well as a calligraphist and artist, and painted figures of celebrated people for the Emperor Ling Ti which he presented with commemorative verses of his own composition; and Liu Pao, who rose to be governor of the province of Ssŭch'uan, and was a skilful landscape painter, so that—

"His pictures of misty plains made men feel hot, while those swept by the north wind made them shiver."

Next came Chu-ko Liang (A.D. 181–234), the conqueror of the south-western border lands of China, who introduced a new civilization to the wild Tibetan and Shan aboriginal tribes by means of pictures, painted by himself, which are said to have impressed them greatly. His varied subjects were:—(1) the heavens and the earth, the sun and moon, the sovereign and his ministers, cities and palaces; (2) celestial gods and dragons, domestic animals like the ox, horse, camel and goat; (3) processions of the viceroy accompanied by a retinue of horsemen carrying flags and banners: (4) parties of foreigners leading oxen laden with wine, bringing gold and precious things.

Ts'ao Fu-hsing, a more noted artist than the last, with whom he was nearly contemporary is generally ranked as the first of the early masters of Chinese art, and this is the name which is placed by the Emperor K'ang Hsi, in the preface quoted above, at the head of his list. A native of Wu-hsing, the modern Hu

chou-fu in the province of Chekiang, he was attached to the court of Sun Ch'üan, the ruler of the principality of Wu, one of the three into which China was divided at this epoch. He was famous for his delineations of dragons and of wild and domestic animals, as well as for figure scenes, and many legends are extant of his marvellous skill. Commissioned to paint a screen he accidentally made a blot and turned it into a fly so cleverly that the emperor, when he saw it, tried to flip it off with his sleeve. Another myth relates circumstantially that in the tenth month in winter in the year A.D. 238 a red dragon was seen to swoop down from heaven and swim about in the lake, so that the artist was able to outline its form, and the emperor wrote an appreciative inscription on the picture; and that two centuries later, after a prolonged drought and many unavailing prayers, when the picture was at last brought out and unrolled over the water, clouds immediately gathered in the sky, followed by an abundant fall of rain, as though evoked by a living dragon.

The material generally used at this time for water-colour pictures was silk. Ku K'ai-chih, to be noticed presently, describes in a treatise on painting, written in the fourth century, the care he always took in selecting a close, evenly woven texture that would not warp, $2\frac{3}{10}$ feet in breadth, for his own use. When finished the picture was pasted on thick paper, with borders of brocade, mounted at the ends with rollers of wood tipped with metal, and when rolled up it was tied round with silk cords fastened with tags of jade or ivory. The usual form was the *chüan* or *volumen*, the Japanese *makimono*, ranging in length from a foot or so to forty or more feet, the length of a full piece of silk. It was laid horizontally on the table to be painted with one or several scenes, spaces being left at the ends for seals, inscriptions, and critical appreciations. A second form was the hanging scroll, the Japanese *kakemono*, generally of shorter length, and painted vertically.

Bamboo was perhaps the earliest material used for painting and writing in China, cut into lengths of about a foot or a little more and split longitudinally into tablets of convenient size. It was incised with a bronze style, or painted with a reed pen dipped in black lacquer, until the hair-brush the *pi* of later times appeared, the invention of which is attributed to Mêng T'ien, who died B.C. 209. The Taoists often used prepared panels of peach-wood, their sacred tree, instead of bamboo. Paper is supposed to have been invented by Ts'ai Lun, a chamberlain of the Han emperor Ho Ti (A.D. 89–105), who used bark, fishing nets of hemp, and other fibrous material, pounded to pulp in stone mortars; and since his time paper has been employed as a material for pictorial art, secondary only to woven silk. Many other fibres have been used by the Chinese for paper, including silk-waste, cotton, bamboo, common reeds and straw, the bast of the paper mulberry (*Broussonetia papyrifera*), and the pith of the *Aralia papyrifera*. Cotton paper was made by Chinese artisans at Samarkand in the seventh century and was first made in Europe by the Moors in Spain, the Mohammedans being the medium of the introduction of the art of paper-making from China to the West. The connoisseur of Chinese art should be equipped with some knowledge of the texture of paper and its different characteristics, varying according to date and locality, a point of some stress in attesting the authenticity of a particular picture, but there is no space to pursue the subject here.

### 2. Classical Period, A.D. 265–960.

The Chin dynasty begun its rule in the year 265 and moved its capital to Chien-yeh, the modern Nanking, in A.D. 317, where it reigned till A.D. 419 under the title of the Eastern Chin. The scene of Chinese art and culture is now shifted to the south, while the north comes under the sway of invading Tartars of alien blood. The latter are subject to a new wave of Buddhist influence coming overland and develop a new school

of art under changed conditions. Hence the division of Chinese art into northern and southern schools, the different characteristics of which are destined to become still further accentuated in Japan. Two of the artists of the Chin dynasty figure in the imperial list cited above, viz., Wei Hsieh and Ku K'ai-chih.

Wei Hsieh was a pupil of Ts'ao Fu-hsing. The figures that he painted were so instinct with life that it was said he dared not give the final touch of dotting in the pupils of their eyes lest they should rise from the canvas. He excelled in the representation of Taoist and Buddhist divinities and was the first Chinese artist to sign his name to a Buddhist picture. His masterpiece was a picture of the seven ancient Buddhas, culminating in Sâkyamuni Buddha; and he also painted the banqueting of Mu Wang of the Chou dynasty in the jade lake paradise of the west, and, later, a series of historical scenes to illustrate the *Shih Chi* annals, which are now being translated into French by Prof. E. Chavannes.

Ku K'ai-chih was a native of Wu-hsi, near the modern Nanking, and was famous for his scholarship as well as for pre-eminent artistic power, surpassing even his teacher Wei Hsieh. His range was wide and comprehensive, including portraits of emperors, statesmen and ladies of the court; historical scenes; tigers, leopards, and lions; dragons, and other mythical beasts; wild geese, ducks, and swans; stretches of reed-clad plain and mountain landscapes. Most of his work was executed on silk, but he occasionally used white paper made of hemp. A screen painted with a lake scene and water-fowl is particularly noticed, and fans limned with graceful figures of high-born damsels. He also painted Buddhist subjects, and a record remains of the opening of the Wa Kuan Ssŭ, a newly-built monastery, in the Hsing-ning epoch (A.D. 363–365), when crowds flocked in myriads to see a mural picture by him of Vimalakîrti, the glory of which filled the temple and drew a million "cash" into the treasury. The artist had put his name down for the

amount on the subscription list, and when the monks came to collect the money he said: "Prepare a wall, shut the door for a month, and wait." He had first attracted notice by a life-like portrait of a young girl, with whom he had fallen in love, on the village wall. The story goes that the artist, learned in folklore, struck a thorn into the picture through the cardiac region; the girl instantly suffered from pain in her heart, which stopped when he removed the thorn, and she forthwith yielded to his plea.

Ku K'ai-chih interests us especially because a roll of brown silk nine and three-quarters inches wide, eleven feet four and a half inches long, painted by him, is now in the British Museum, a most important document in the history of pictorial art, which has been so well described by Mr. L. Binyon in the *Burlington Magazine*, January, 1904. There is no reason to doubt the genuineness of this picture, which is signed by the artist, and authenticated by a series of seals of imperial collections and by certificates of celebrated critics through whose hands it has passed. It is entitled "Illustrations of the Admonitions of the Lady Historian," referring to a well-known work by Pan Chao, the learned sister of Pan Ku, who lived in the first century of our era. It is included in the *Hsüan ho hua p'u*, the catalogue of the twelfth century, in the number of nine pictures of Ku K'ai-chih in the imperial palace at K'ai-fêng-fu at that time, and comes no doubt recently from the palace at Peking, as shown by inscriptions of the Emperor Ch'ien-lung, dated 1746, written by himself and sealed with his seals. The long roll of dark brown silk is painted in colours with eight scenes to illustrate the "Admonitions" of Pan Chao, labelled with appropriate extracts from her work, pencilled apparently in the script of the period, although perhaps retouched with a later brush. At the end of the roll is the signature Ku K'ai-chih. Three of the eight scenes painted on the roll have been worthily reproduced in the *Burlington Magazine*. The one which we are permitted to

present in Fig. 125 contains only a single figure to indicate the delicacy and fine rhythm of the brush line characteristic of the artist. It represents, according to the label attached, the lady historian Pan Chao, clad in court costume with long flowing skirts, a brush pencil in her right hand, writing her admonitions to the imperial concubines. Two seals stand out prominently on the plate; an imperial seal in the upper left-hand corner inscribed *Tien Tzŭ Ku Hsi*, "An Ancient Rarity among the Sons of Heaven"*; and the private seal below, on the right, of Hsiang Yüan-p'ien,† the celebrated art writer of the sixteenth century, inscribed with his literary title, *Mo-lin Shan jên*, "A dweller in the hills of Mo-lin."

We have here, as Mr. Binyon remarks, the actual work of the hands of a great painter who flourished 900 years before Giotto. Yet there is nothing primitive about him, and his art is of an age that is quite mature. It is obvious from history that it was an age of refinement, leisured thought, and civilised grace. The completeness of mastery shown in the picture presupposes not two or three but very many centuries of previous evolution. The phrase which the artist used himself to typify the aim of painting—"to note the flight of the wild swan"—shows already the preoccupation of Chinese art with the motion and breathing life of animals and plants, which has given their painters so signal a superiority over Europeans in such subjects.

The famous six canons (*liu fa*) of Chinese pictorial art were formulated a little later by the critic-painter Hsieh Ho, during the Southern Ch'i dynasty (A.D. 479–501). The six laws are—(1) rhythmic vitality, (2) anatomical structure, (3) conformity with nature, (4) harmonious colouring, (5) artistic composition, and (6) finish.

* The two characters *Ku Hsi*, as Mr. L. Giles observes in this connection, are commonly used to denote the age of threescore and ten, being taken from a line of the poet Tu Fu: "From of old until now men of seventy have been rare."

† *See* Bushell's *Oriental Ceramic Art* (p. 134).

"Thus early" (Mr. Binyon, *loc. cit.*) "we find expressed and accepted in China a theory of the essential laws of pictorial art which no other age or nation in the world seems to have perceived so clearly or followed with such fidelity. These six canons of the fifth century only crystallised ideals which had inspired previous artists; and their ready and universal acceptance proves them to have been racial and native to the Chinese mind. Hence the theory advanced by Dr. Anderson, that Chinese painting owed its virtual existence to the inspiration of Buddhist images and pictures imported from India, seems to be entirely untenable. To assume that a race which has produced no great art could animate through its art a race so remarkable for the purity and power of its æsthetic instincts, is not only gratuitous but perverse. The existence of such views about art as the six canons express would alone have made the supposition improbable; but with the tangible evidence of Ku K'ai-chih's painting before one, it becomes absurd. The Indian works, like the wall paintings of the Ajanta caves, imposing as they are, are entirely deficient in just those essentially artistic qualities, rhythm, design, synthetic unity, which had always distinguished the Chinese."

The clever Japanese critic Kakasu Okakura, in his *Ideals of the East*, says (p. 52):—

"In the six canons of pictorial art of the fifth century the idea of the depicting of Nature falls into a third place, subservient to two other main principles. The first of these is "The Life Movement of the Spirit through the Rhythm of Things." For art is here the great mood of the Universe, moving hither and thither amidst those harmonic laws of matter which are rhythm. The second canon deals with composition and lines, and is called "The Law of Bones and Brush-work." The creative spirit, according to this, in descending into a pictorial conception must take upon itself organic structure."

The idea of line and line-composition has always been deemed the great strength of Chinese art. In calligraphy each stroke of the brush is supposed to be instinct with its own principle of life and death, and to combine with the other lines to accentuate the formal beauty of an ideograph. So the excellence of a great painting rests in its expression or accentuation of outlines and contours, each line having an abstract beauty of its own.

Lu T'an-wei, the next on our list, was the most distinguished artist of the earliest Sung dynasty (A.D. 420–478). He excelled in portraits, was attached to the Court, and painted emperors, princes, and other celebrated personages of the time. He is also recorded to have painted with vigorous brushwork "clearly defined

as if chiselled with an awl," groups of horses, monkeys, fighting ducks and other birds and insects, besides boldly-drawn landscapes and figure scenes. The *Hsüan ho hua p'u*, which describes him as singularly proficient in all the six canons of art, classes him as a painter of Taoist and Buddhist subjects, and gives a list of the titles of ten of his pictures then in the palace (twelfth century). These were "Amitâbha," "Buddha's Country," "Manjusri," "Vimalakîrti," "Pagoda-holding Devarâja," "Devarâja of the North Gate," "Devarâjas," "Portrait of Wang Hsien-chih," "Five horses," and the "Bodhisattva Marichi."

This was the period of the "Northern and Southern Dynasties" in China, during which the North was ruled by the Tartars of the House of Toba, under the Chinese dynastic title of Wei (A.D. 386–549); succeeded in turn by two minor Tartar dynasties, the second of which was overthrown by the founder of the Sui dynasty in 581. Buddhism flourished exceedingly under the Tobas, who made it their state religion, and some idea of the sacred technique of the time and of its Indian affinities may be gathered from the stone carvings illustrated in Vol. I., Figs. 21–23. But these are mere fragments when we think of the gigantic bas-reliefs and elaborate mural decoration of the monasteries described in the *Wei Shu*, the official history of the dynasty, an important group of which has been described by Professor E. Chavannes in the *Journal Asiatique*, 1902. The contemporary of the Wei, the Liang dynasty, which ruled Southern China with its capital at Chien-k'ang (Nanking) from A.D. 502 to 556, was also distinguished for its devotion to Buddhism. Wu Ti, the founder of this dynasty, welcomed many missionaries, who came to his court from India by sea, including the famous Bôdhidharma, the twenty-eighth Indian and first Chinese patriarch, who arrived in the year 520 (*see* Fig. 132). The reign of Wu Ti was made illustrious by the artist Chang Sêng-yu, Chō-sō-yu of the Japanese. He was attached to the Court, and painted many pictures for the Buddhist temples founded by the devout monarch, who himself occasionally

donned the robes of a monk to expound the canon and had his sacrificial victims made of dough to avoid the shedding of blood. Chang Sêng-yu ranks by common consent among the early masters, although his name is absent from the short imperial list of names before us. He was eclectic in his sympathies, and once painted in the "*arbor vitæ* hall" of an old temple at Nanking a figure of Locanâ Buddha in company with Confucius and the ten sages of the Confucian school. The emperor, astonished, asked him why he had painted Confucius and the sages inside the gates of a Buddhist monastery; he replied, "They will be of service later." Four centuries afterwards, when the Later Chou dynasty proscribed Buddhism and destroyed every monastery and pagoda in the kingdom, this was the only temple spared on account of its Confucian frescoes. A celebrated picture entitled "A Party of Drunken Monks" proves that the artist was not blind to the foibles of the *religieux* of the time. Fable-mongers tell many legends of his wondrous skill in the delineation of dragons. It was his practice to leave the monsters incomplete by not touching in the eyes, and once, the story says, when dared by the incredulous to dot in the pupils of the eyes of a pair of dragons on a fresco, the walls were rent and the creations of the pencil, becoming instinct with life, soared into the clouds with peals of thunder and lightning.

Yuan Ti, a later emperor of the Liang dynasty, who reigned A.D. 552–554, was himself an artist. When governor of Ching-chou, before he came to the throne, he painted the "Pictures of the Tribute Bearers" (*Chih kung t'ou*), in which over thirty foreign nations were represented in succession; the first mention of a subject which has occupied many painters in China since his time.

To return to the Emperor K'ang-Hsi's list of names. The Sui dynasty (581–618), under which the empire was re-united, with the capital at Ch'ang-an, the modern Si-an-fu, in the north-west, is distinguished by four artists. Two of the four, Tung Po-jên and Chan Tzŭ-ch'ien, who came together to the new capital of

Ch'ang-an, one from Hopei, the other from Chiangnan, were forthwith given appointments at court, and founded a new school, which was destined to produce its highest achievements in the next dynasty. So they are generally known as the progenitors of T'ang Painting. The former artist painted hunting scenes and pictures of country life, as well as palace pavilions, portraits, and transformations of Maitreya Buddha; the latter produced genre pictures of history and legend, and views of contemporary life, his most famous pictures, painted on white hempen paper, being representations of street scenes at the capital with chariots and horses, processions of officials and citizens in gala dress. The third, Sun Shang-tzŭ, less generally known, painted pictures of graceful damsels, elves and sprites from the woods and waters, Vimalakîrti and other Buddhist saints. Yang Ch'i-tan, the last of the four, painted the "New Year's Audience at the Palace," an "Imperial Journey to Loyang," and many other pictures of the kind. The naturalistic character of his work may be inferred from a story that while painting the frescoes of a pagoda one day, a fellow artist, asking to see the designs and sketches he was working from, was taken presently to the palace and shown the terraced pavilions, the brocaded robes and hats, the chariots and horses, and told to his great astonishment: "These are my only models."

The Buddhist monasteries had become at this time a great school of art, inspired by the idealism of a new religion, so that their earlier productions were works of faith rather than art. The pious artists figured on silk a mystic dreamland through which their thoughts wandered, peopled with divine spirits that have been revealed to no ancestor of their own race. The Indian traditions were kept alive by a stream of missionaries from the west, several of whose names may be found in the Chinese lists of artists in the encyclopædia. It may suffice to mention Chi-ti-chu and Mo-lo-p'u-t'i (Mâra Bodhi), who came from India in the Liang dynasty (502–556); Ts'ao Chung-ta, a celebrated painter of Buddhist figures a

native of the Ts'ao country in Central Asia, near Samarkand; Wei-ch'ih Po-chih-na and his son Wei-ch'ih I-sêng, the "Elder and Younger Wei-ch'ih," scions of the royal house of Khotan in Eastern Turkistan; the Indian Buddhist monk Dharma Kuksha, whose name is transliterated in Chinese T'an-mo-cho-cha; and his colleague Kabodha (Ka-fo-t'o), an artist honoured by the Wei emperor, as well as by the founder of the Sui dynasty, who built the mountain temple of Shao-lin-ssŭ for him. Kabodha was celebrated for his pictures of the men and scenes of the Byzantine empire, under the name of Fu-lin (*see* page 73), as well as for his drawings of strange animals, and of spiritual beings (*kuei shên*) terrestrial and celestial.

We come now to the T'ang dynasty (A.D. 618–906), when China attained its greatest height as an Asiatic power, when literature and poetry flourished apace, and the sister arts of painting and design arrived at their highest perfection. Yen Li-tê and Wu Tao-tzŭ are named by the Emperor K'ang Hsi in his preface as representative artists of this dynasty, and he names none other after them. Yen Li-tê, who flourished in the seventh century of our era, was a high official at the court of the founder of the dynasty, and was appointed President of the Board of Works in the year 630. His younger brother, Yen Li-pên, also an artist of repute, who succeeded him in the Board of Works in 657, became a chief Minister of State during the reign of Kao Tsung in 668. Yen Li-tê painted Taoist pictures such as the "Immortals gathering the Polyporus Fungus of Longevity," the embodied "Spirits of the Seven Planets," etc.; historical scenes, the most celebrated of which was the "Marriage of the Chinese Princess of Wên-ch'êng to the Tibetan King Srongtsan" in the year 641; drawings of strange people and of foreigners bringing tribute, in which he excelled his predecessors of the Wei and Liang dynasties; pictures of palaces and of Imperial sacrificial ceremonials; fighting cocks, and flying wild geese intended to illustrate the poems of Ch'ên Yo. His brother was a still more prolific artist, working

in much the same lines, according to the list of forty-two of his pictures enumerated in the Hsüan-ho catalogue (twelfth century).

Wu Tao-yuan, generally known by his literary title as Wu Tao-tzŭ (Japanese Go Dōshi), stands, by universal consent, as Professor Giles justly observes,* at the head of all Chinese painters ancient and modern. He was born at Loyang in Honan, the eastern capital of the time, and was appointed court artist by the Emperor Ming Huang, who reigned in A.D. 713–755. In style, he followed the masterpieces of Chang Sêng-yu (*see* page 126), whose merits he acknowledged, and with whom he has even been identified by metempsychosis. In landscape, however, he is said to have founded a school of his own. When he painted the portrait of a famous general he made him dance a sword dance, instead of sitting in the usual way, and the result was a perfect marvel of life and movement. His Buddhist pictures, one of the most famous of which was "Sâkyamuni Buddha entering into Nirvâna," inspired the early religious artists of Japan; and he was no less renowned for his Taoist divinities, including several representations of Chung K'uei, the great exorcist and queller of malignant demons. The encyclopædia gives the titles of ninety-three of his pictures, quoted from the *Hsüan ho hua p'u*, the catalogue of the imperial collection of the twelfth century, and many more might be cited as examples of the wide range of his art work. His skill is attested by many mythic stories, one of which is given in Anderson's *Catalogue of Chinese and Japanese Paintings*, as that of his apotheosis:

"In the palace of Ming Hwang, the walls were of great size, and upon one of these the Emperor ordered Wu Tao-tsz' to paint a landscape. The artist prepared his materials, and concealing the wall with curtains commenced his work. After a little while he drew aside the veil, and there lay a glorious scene, with mountains, forests, clouds, men, birds, and all things as in Nature. While the Emperor gazed upon it with admiration, Wu Tao-tsz', pointing to a certain part of the picture, said: 'Behold this temple grot at the foot of the mountain—within it dwells a spirit.' Then clapping his hands, the

* *Introduction to the History of Chinese Pictorial Art*, Shanghai, 1905.

FIG. 126.—HAN KAN. 8TH CENTURY, A.D.
A Boy-Rishi riding on a goat.
British Museum.
No. 8.–1881.
L. $25\frac{3}{4}$ in., W. $16\frac{3}{4}$ in.

(*See* page 131.)

gate of the cave suddenly opened. 'The interior is beautiful beyond conception,' continued the artist: 'permit me to show the way, that your Majesty may behold the marvels it contains.' He passed within, turning round to beckon his patron to follow, but in a moment the gateway closed, and before the amazed monarch could advance a step, the whole scene faded away, leaving the wall white as before the contact of the painter's brush. And WU TAO-TSZ' was never seen again."

Among the lesser luminaries of the T'ang dynasty were Wang Wei and Han Kan. Wang Wei, who lived A.D. 699–759, a great poet, was equally famous as a painter, and it was said of him that "his poems were pictures, his pictures poems." He attained high official rank as Minister of State, and is chiefly remembered as a landscape painter, rivalling nature itself in idealist force and suggestiveness. Some idea of his work may be gathered from the landscape roll illustrated in Fig. 127, which is inscribed by the artist as having been painted after the style of Wang Wei. Han Kan, a *protégé* of Wang Wei, was also a portrait painter of a high order, although his *forte* was horses. When summoned to Court the emperor assigned him a teacher, but he replied: "The horses in your Majesty's stables are my teachers." The picture in the British Museum of a "Boy-Rishi riding on a Goat," illustrated in Fig. 126, is considered to be an example of Han Kan's work, and is described by Mr. L. Binyon:—

"A pictorial vision of one of the Taoist genii in boyish form riding a monstrous goat on the hills, a bird-cage slung on a plum-branch over his shoulder, while goats and rams of a small terrestrial tribe gambol in delight around. Probably a genuine work of Han Kan. The art of the T'ang dynasty, so far as we can ascertain, was marked not only by masculine vigour of drawing, but by an interest in action and movement which seems to have died out in later Chinese art, bequeathing its tradition to the great early painters of Japan. Han Kan has been a congenial model for the Japanese; and the vivacity and power of draughtsmanship shown, for instance, in these gambolling goats, inspired them with many a picture."

The division of Chinese painting into two great schools, Northern and Southern, was generally recognised during the T'ang dynasty. The northern school flourished in the valley of the Yellow River and its great tributaries, the classical home of

the Chinese as an agricultural race with communistic sympathies and the early site of development of their peculiar cult. The southern school was developed in the valley of the Yangtsze River, especially in its upper reaches, a picturesque land of hill and valley peopled by men of kindred blood, who came later, however, into the Chinese fold. The northern school maintained all the traditions of the academic style and required of the painters the most finished technical mastership of the brush. The southern school, on the contrary, left more independence and fancy to the inspiration of the artist, it permitted more freedom of work, a less strict observance of classical rules, perhaps even a certain tendency towards naturalism. Wang Wei, one of the most distinguished exponents of the southern school, by his writings on landscape painting, as well as by his actual work with the brush, founded a new style which threw over many of the old formal rules and perfected its methods by direct inspiration from nature. Many of his pupils have been natives of Ch'êng-tu, the capital of Ssŭch'uan, a province where nature is manifested in its grandest forms, framed in mountain ranges alive with torrents and waterfalls, worthy of the highest efforts of the landscape painter.

### 3. Period of Development and Decline, A.D. 960–1643.

The short-lived five dynasties which succeeded the T'ang, although distinguished by a number of painters, one of whom, Huang Ch'üan (tenth century), is represented in the British Museum by two pictures on silk of fowls and peonies (Nos. 4, 5–'81), may be passed over here to proceed at once to the Sung dynasty. The Sung dynasty entered in 960 upon some three hundred years of literary and artistic glory, and has a long record of painters, extending to over eight hundred names, in the encyclopædia. It never, however, ruled the whole of China, but was gradually forced southwards by the encroachments of the Tartar races, one of which, the Mongol, was destined to supplant

it finally in the year 1280. The capital, first established at K'ai-fêng-fu in Honan, was moved to Hang-chou-fu in 1129, after which date the latter place, the Kingsai of Marco Polo, became the greatest art centre in China. When the Mongols were driven out in 1368, the first Ming emperor had his capital at Nanking, but it was transferred in 1403 by his son Yung Lo to Peking, where it has remained to the present day.

The Sung dynasty was literary and artistic, rather than war-like, and under its rule the Chinese intellect seems to have become, as it were crystallized, and Chinese art to have developed into the lines which it still, for the most part, retains. It was a period of catalogues, encyclopædias, and voluminous classical commentaries, which has been summed up in a word as that of Neo-Confucianism. Buddhism was neglected, attacked by the Confucian *literati*, as well as by the Taoists, under whose auspices new systems of natural philosophy were elaborated. In the realm of art, as M. Paléologue shows, it is in landscape, without question, that Chinese painting under the Sung attains its highest point. The poets of the period wrote their verses with the same brush which afterwards drew the picture of the scene which had inspired them. There was hardly a poet who was not at the same time a painter. Painting was not a special profession, it was a means by which every cultured writer was able to express his thought, to illustrate his genius. True artists were at once statesmen, men of letters, historians, mathematicians, poets, painters, and musicians. In their passion for nature they did not care, however, for full lights of summer and of noon, or for exuberant vegetation; they preferred the delicate fresh hues of spring, the deep melancholy of autumn, light mists rising from the rice fields at summer sunsets, the pale clear tones of an October moonlight view, the still sadness of a winter scene covered with its mantle of snow.

The fine landscape roll in the British Museum, over seventeen feet long and about fourteen inches deep, by Chao Mêng fu, one

of the great masters of the Yuan dynasty, which has been already referred to, was acquired in 1889, and described by Mr. Binyon in the *Toung-pao* (1905, No. 1). The artist, born A.D. 1254, a descendant of the founder of the Sung dynasty, retired, on the fall of that house, into private life till 1286, after which he held official positions at the Mongol court up to the time of his death in 1322. The roll is in admirable preservation, and represents a continuous landscape, painted almost entirely in greens and blues on the usual dark toned silk. The brushwork is of exquisite delicacy and power, it has the charm that absolute mastery of an instrument always produces; and no less wonderful is the art by which the varying scenes of the landscape are made to melt and flow into one another. Unrolling the picture, one has the sensation of actually passing through a delicious and strange country. One of the scenes is reproduced in Fig. 127, a lake with a terraced pavilion on an island towards which a visitor is being ferried in a boat, while fishermen are seen in another boat pulling in their draw-net; the distant mountains, the pine-clad hills in the foreground, the clump of willow opposite, and the line of reeds swaying in the wind along the bank of the water are delightfully rendered, and skilfully combined to make a characteristic picture.

At the end of the roll, besides two seals of the artists and seals of collectors, is an inscription with date and signatures in the artist's handwriting:—

"Drawings of picturesque views in the style of Wang Yu-ch'êng (*i.e.*, Wang Wei) of the T'ang dynasty, by Tzŭ-ang (*i.e.*, Chao Mêng-fu) in the third spring month of the second year (A.D. 1309) of Chih Ta."

A painting of undoubted authenticity by the Yuan artist, dated and signed, is of sufficient importance; but that it should be in the style of the great T'ang painter adds immensely to its value for the student. The practice of painting continuous pictures on a long roll of silk is derived perhaps from the long friezes, appropriate to palace-walls, which we have seen among early productions of art in China. In this landscape by Chao Mêng-fu

FIG. 127.—CHAO MÊNG-FU. A.D. 1254–1322.
Part of a painting on a landscape roll.
British Museum.
No. 260–1880.
(*See* pages 131, 134.) L. of Roll, 17 ft. 1 in., W. 14¼ in.

FIG. 128.—CHAO YUNG. 13TH CENTURY, A.D.
A Tangut horseman returning from the chase.
Bushell Collection.
L. 42 in., W. 24 in.

(*See* page 135.)

there is no division; but a sense of unity is given by a gradual climax to a vision of wide water and shadowy peaks beyond, which suggests to Mr. Binyon's fancy a philosophic idea behind this:—

"The passage of the soul through the delights of beautiful earth, in groves and parks and valleys, to its liberation among the grand solitudes of mountain, sea, and sky."

Chao Mêng-fu belonged to an artistic family. A younger brother, two sons, and two grandsons are enrolled with him in the list of painters; and also his wife, the Lady Kuan, who was herself ennobled by the emperor. She was a clever painter of flowers and her rapid ink sketches of peonies, prunus-flowers and orchids were admirable; it is related that she would watch the moving shadows of the sprays thrown by the moon on the paper windows, and transfer the fugitive outlines to paper with a few strokes of her supple brush, so that every smallest scrap of her work was mounted in albums as a model for others to copy. One of the sons, Chao Yung, whose literary title was Chung-mu, and who rose to be governor of Ch'ao-chou, is said in the encyclopædia

"to have painted landscapes in the style of Tung Yuan, a noted landscape painter of the After T'ang dynasty (tenth century), and to have been good at men and horses, mountains and flowers."

The picture reproduced in Fig. 128 is attributed to Chao Yung by Chinese connoisseurs, being labelled at the back *Chao Chung-mu Hsi Hsia Wei Lieh T'ou,* "Picture of a Tangut Hunter by Chao Chung-mu," and its authenticity is generally accepted, although seals and signatures have been trimmed away by careless mounters. It is interesting to have a contemporary picture of a horseman, whose fellows were overrunning Russia and Hungary at the time and had even thundered, according to Gibbon, at the gates of Vienna. The pacing black pony marked with a white star on the forehead and with four symmetrically white feet, with its small alert head, long lithe body and knotted tail, is a fair representative of the hardy twelve-hand Mongolian race; while the fur-clad rider, with his small fur-trimmed bonnet

crowned with a plume of falcon's feathers, and his large earrings, might be met on the northern marches of Tibet to-day. He sits high in the saddle, pressing the sides of the horse with stirruped feet in leather boots, and the reins tightly grasped in his two hands are hung with the feet of the quarry, to suggest the return from a hunt after deer; he carries a small hunting bow with a quiver of arrows on his left arm, and a pheasant hangs down behind beside the saddle-bag of leopard skin.

The next picture, in Fig. 129, is a white falcon from the Anderson collection, now in the British Museum, which is attributed in the catalogue to the Emperor Hui Tsung of the Sung dynasty, but bears no seal. It is drawn in a simple but masterly style. The feathers are touched at their extremities with white and stand out boldly from the dark brown ground of the silk. This emperor, who reigned 1101–1125, signalised the first year of his reign by establishing an imperial academy of calligraphy and painting, the members of which were selected by open competition. He was a great collector of antiquities and art objects, but his collections were all dispersed in 1125, when the emperor was carried off to Tartary and kept a prisoner there till his death in 1135. A clever artist himself, he was famed for his pictures of eagles, falcons, and other birds, on one of which a critic wrote: "What joy to be limned by a divine hand!" No collection of any pretention in China is complete without a falcon drawn by Hui Tsung, but they are not all genuine, even when caparisoned with a full array of seals. The authenticity of the example before us has been challenged, but the verdict may meanwhile be left open, to be decided some day by a competent Chinese connoisseur.

The Emperor Hui Tsung had a series of catalogues of his various collections compiled by commissions of scholars and experts appointed for the purpose. The illustrated catalogues of his bronze and jade antiquities were cited in Vol. I, as invaluable aids to the study of archæology. For the fine arts of calligraphy

FIG. 129.—HUI TSUNG (?), 12TH CENTURY, A.D.
Picture of a white falcon, attributed to the Emperor Hui Tsung,
British Museum.
No. 2–1181.
L. 48¼ in., W. 25 in.

(*See* page 136.)

and painting we have the *Hsüan Ho Shu P'u*, the "collection of Manuscripts in the Hsüan Ho (Palace)," and the *Hsüan Ho Hua P'u*, the "Collection of Paintings in the Hsüan Ho (Palace)." Hsüan Ho was the name of one of the principal palaces in the imperial city of K'ai-fêng-fu in Honan, which was the capital of China at the time. The *Hsüan Ho Hua P'u* was published in twenty books in the second year (A.D. 1120) of the Hsüan Ho regnal period, the preface being dated from the Hsüan Ho palace. It is the most important work of the kind that has come down to us, all the more so as the pictures described were so soon to be destroyed or dispersed by the invading Tartars, who sacked K'ai-fêng-fu in the year 1125. It includes the works of two hundred and thirty-one painters, and gives altogether the titles of 6,192 of their picture rolls, a comprehensive list of all the subjects of Chinese pictorial art prior to the twelfth century. The artists are divided into ten classes according to the particular branch of art in which each artist individually excelled. These ten classes are :—

1. *Tao Shih*, "Taoism and Buddhism," Books 1–4.—Taoism ranked before Buddhism in the Sung dynasty, and included a multitude of mythical figures, celestial and terrestrial, personifications of the current ideas of Chinese cosmogony. The Buddhist pantheon was no less extensive, derived from Indian sources, but occasionally adopting pre-existing native divinities into its fold as Buddhist transformations. Aërial spirits (*shên*), and terrestrial gnomes (*kuei*), although not Taoist or Buddhist, are included in this category; and also deified persons such as Kuan Ti, the official god of war, and Chung K'uei, the great queller of malignant demons.

2. *Jên Wu*, "Human Figures," Books 5–7.—This includes all kinds of figure subjects, with the exception of the religious pictures just noticed and the ways of barbarians, which are relegated to the fourth category to come presently. Confucianism and scenes of ancient myth, historical subjects, pictures of famous statesmen,

generals, and virtuous women, bands of lady musicians (*ku ch'in shih nü*), and illustrations of national manners and customs (*t'ien hsia fêng su*) are some of the titles in the list. The comic element is not entirely absent, being represented by drunken guests (*tsui k'o*), ladies in summer undress (*pi shu shih nü*), bonzes caught in a storm of rain (*fêng yü sêng*), and the like. A supplement is reserved at the end for portrait painters (*hsieh chên*).

3. *Kung Shih,* "Palaces and Buildings," Book 8.—Devoted to architectural subjects. Among the titles of pictures we find the vast palace of A-fang Kung, built B.C. 212 by Shih Huang, the maker of the great wall; the luxurious palaces of the Han dynasty at their two capitals of Si-ngan and Lo-yang; many famous Buddhist monasteries with temples, cloisters, and pagodas; the fabled realms of Hsi Wang Mu and the celestial paradise of the Taoists, etc. A section in this class is reserved for the painters of ships, of chariots, palanquins, and the like.

4. *Fan Tsu,* "Barbarian Tribes," last section of the 8th Book.—Pictures of nomad life beyond the frontier, Turkish, Tibetan, and other types foreign to China; horsemen in foreign costume, caravans and hunting scenes, tribute bearing missions, and Chinese princesses going abroad with their escorts; strange customs, unknown animals, and other remarkable productions of alien lands.

5. *Lung Yü,* "Dragons and Fish," Book 9.—Together with other water animals affected by the Chinese artist, such as alligators, crabs, crayfish, and the like. The dragon in Chinese folk-lore is a transformed fish, it is figured riding the storm half-hidden in rolling clouds, in opposition often to the tiger, the king of land animals, which is represented roaring its defiance to the unseen power of the spirit.

6. *Shan Shui,* literally "Hills and Waters," *i.e.*, landscape, Books 10–12—There were no landscapes in the collection anterior to the T'ang dynasty (618–906). The list opens with Li Ssŭ-hsün, the great-grandson of the founder of the T'ang dynasty,

the first landscape painter of his time, who is celebrated as the founder of the Northern School, one of the chief characteristics of which was its brilliant colouring. Wang-Wei (699–759), the founder of the literary or idealist school, some of the most famous productions of which were in black and white, was represented in the Emperor Hui Tsung's gallery by no less than 126 pictures, about half of which were landscapes, most of the rest being Buddhist, including among the latter groups of the sixteen Lohan, or Arhats. Chang Tsao follows, the originator of the thumbnail style of art, who boldly designed trees and rocks with the stump of a brush, or with his finger, and excelled in forests of misty pines and in awe-inspiring studies of frost and driving rain. The landscape painters of the Sung dynasty were still more abundantly represented; Tung Yuan with seventy-eight pictures, Li Ch'êng with 159, Fan K'uan with fifty-eight—the last two landscape painters of the very first class, who have never, it is said, been surpassed—Kuo Hsi with thirty pictures, the Buddhist monk, Chü Jan, with 136, besides a galaxy of lesser lights. The long list closes with the titles of three pictures by an unknown Japanese artist, one of island mountain scenery, two of the manners and customs of his own country.

7. *Ch'u Shou*, "Domestic Animals and Wild Beasts," Books 13 and 14.—Among the former, horses, oxen, goats, cats, and dogs occur most frequently, among the latter the tiger, panther and wild boar, deer, roebuck, antelopes, foxes, hares, and other animals of the chase. Shih Tao-yeh of the Chin dynasty (fourth century) is the earliest painter of horses and oxen represented here; Han Kan, the famous court painter of horses in the eighth century, has over fifty pictures of horses and horsemen, and Ts'ao Pa, the contemporary and rival of Han Kan in this particular line, has fourteen pictures of horses, which are said to have "washed away all the horses of antiquity."

8. *Hua Niao*, "Flowers and Birds," Books 15–19.—Flying insects are classed in this category with birds, so that it includes

dragonflies, butterflies, and winged beetles, as well as cicadas, bees and wasps. The Chinese artist is most successful in his lifelike pictures of birds and flowers, but the list here is too long for analysis. Hsieh Chi, the famous painter of cranes in the seventh century, may be just alluded to, as seven of his crane pictures were in the emperor's cabinet. According to Professor Giles, he rose to be censor in 709 and was afterwards President of the Board of Rites till 713, when he committed suicide, undone by political intrigue. He was noted throughout the empire as a calligraphist, and as an inspired artist of the highest class, excelling in his pictures of cranes. The Manchurian crane (*Grus viridirostris*), with its plumage of black and white and a characteristic bare crimson patch upon its forehead and crown, is a bird of good augury and an emblem of longevity, the aërial steed of Wang Tzŭ-ch'iao, whom it carries to the celestial realm of the immortals. Some fifty years after the artist's death, Tu Fu, the eminent poet, gazing upon a fresco of a crane by Hsieh Chi, broke into an impromptu, of which two lines run—

> "The wall, and bird so deftly limned,
> Seem flying, every hue undimmed."

9. *Mo Chu*, literally "Ink bamboos," Book 20.—The bamboo growing in graceful clumps with delicate mobile sprays waving in the breeze is the ideal of the Chinese artist in black and white. Some of them are said to have spent their whole lives in trying to outline the subtle movements of the leaves on paper and to have died at last unsatisfied with the result of their loving labour. The rhythmic spirit of movement underlying the actual reality of things has always been the goal of the highest art.

10. *Su Kuo*, "Legumes and Fruit," remainder of Book 20.—Herbs and insects (*ts'ao chung*) is the most usual title of pictures in this category, the praying mantis, gigantic grasshoppers, and coloured beetles being favourite types. The pictures are often intended to illustrate the classical Book of Odes called *Shih*

*Ching*, which draws so many of its similes directly from nature. A special place is kept at the end with the heading *pên ts'ao* for illustrators of the official *materia medica*, which dates back to the third century of our era, if not earlier.

This rough sketch of the field of Chinese pictorial art up to the twelfth century of our era might be filled in from the records, but there is no space here and one must hurry on. The genius and glory of the T'ang have been succeeded by the refinement and technical perfection of the Sung and Yuan, and we pass on now to the Ming dynasty (A.D. 1368–1643), which had another long list of painters, of which over 1200 are noticed in the P'ei Wên Chai encyclopædia. They worked more or less in the lines of the old masters and carried on their traditions with careful industry and studied brushwork, but creative power was the one point lacking, and towards the close of the dynasty decadence was already setting in. A native critic, after describing how writing had been developed from pictures of ideas and things, says of pictorial art, which he holds to be one and the same with the art of writing, that the earliest painters illustrated the Odes or some other of the sacred classics, and that from the Han to the Liang dynasty (sixth century), the best artists furthered the lofty moral tone of Confucian doctrines by providing pictures for books on ceremonial rites, distinguished ministers, and virtuous women. Their successors gradually lowered their standard when they painted street scenes in the capital, imperial processions of chariots and horsemen, soldiers in armour, and beautiful women. The next placed their ideals on a yet lower level when they devoted their powers to birds and fishes, insects and flowers, and gave full play to their emotions in fanciful representations of mountain and forest, streams and rocks, until the old conception of art was altogether lost. As examples of the first period he cites Ku K'ai-chih and Lu T'an-wei; of the second Yen Li-pên and Wu Tao-tzŭ; and of the third Kuan T'ung, Li Ch'êng, and Fan K'uan.

The Ming artists might not satisfy the high classical aspirations of the above literary critic, but their qualities appeal to the ordinary mind, although they devote their main attention to the amenities of social life and the beauties of nature. Their best work is remarkable for its technical finish and for soft harmonious colouring. If the style, M. Paléologue observes, be not distinguished by marked originality of inspiration, it is characterised at least by other qualities of the first order: force and neatness of conception, clear definition of forms, sobriety of composition and just sentiment of decorative effect, rare knowledge of design, decision, and suppleness in the stroke of the brush, fine taste in the selection of vivid clear colours and also in their harmonious combination. It is the style of a healthy and fertile art at the beginning of the dynasty although destined to become "déjà froid et bientôt stérile" before the close.

Lin Liang, a native of Kuangtung, who flourished in the middle of the fifteenth century, was noted for his pictures of birds and flowers. He is said to have been a very rapid worker, making free consecutive strokes with his brush, which he seldom raised from the paper. The picture of wild geese and rushes* in Fig. 130 is a good specimen of his work. It is a fine example of the ink-sketch, so much practised by the Sung painters and continued by the earlier masters of the Ming dynasty, among whom Lin Liang stands in the first rank; according to Mr. Fenollosa, he is the greatest of all the Ming artists.

Ch'iu Ying is perhaps the most highly appreciated of the Ming artists by Chinese critics, and his pictures are often copied in the present day. He excels in figure subjects and in the art of composition of varied and lifelike groups in picturesque surroundings which he is said to have acquired by industrious study of older masters, so as to select and copy the best points of each for his own purposes and combinations. His master piece was the

* This picture is one of a pair in the British Museum. The companion roll is illustrated in Giles' *Chinese Pictorial Art*, (*loc. cit.*, *p.* 154).

FIG. 130.—LIN LIANG. 15TH CENTURY, A.D.
Wild Geese and Rushes.
British Museum.
No. 26-1881.
L. $51\frac{3}{4}$ in., W. $31\frac{1}{4}$ in.

(*See* page 142.)

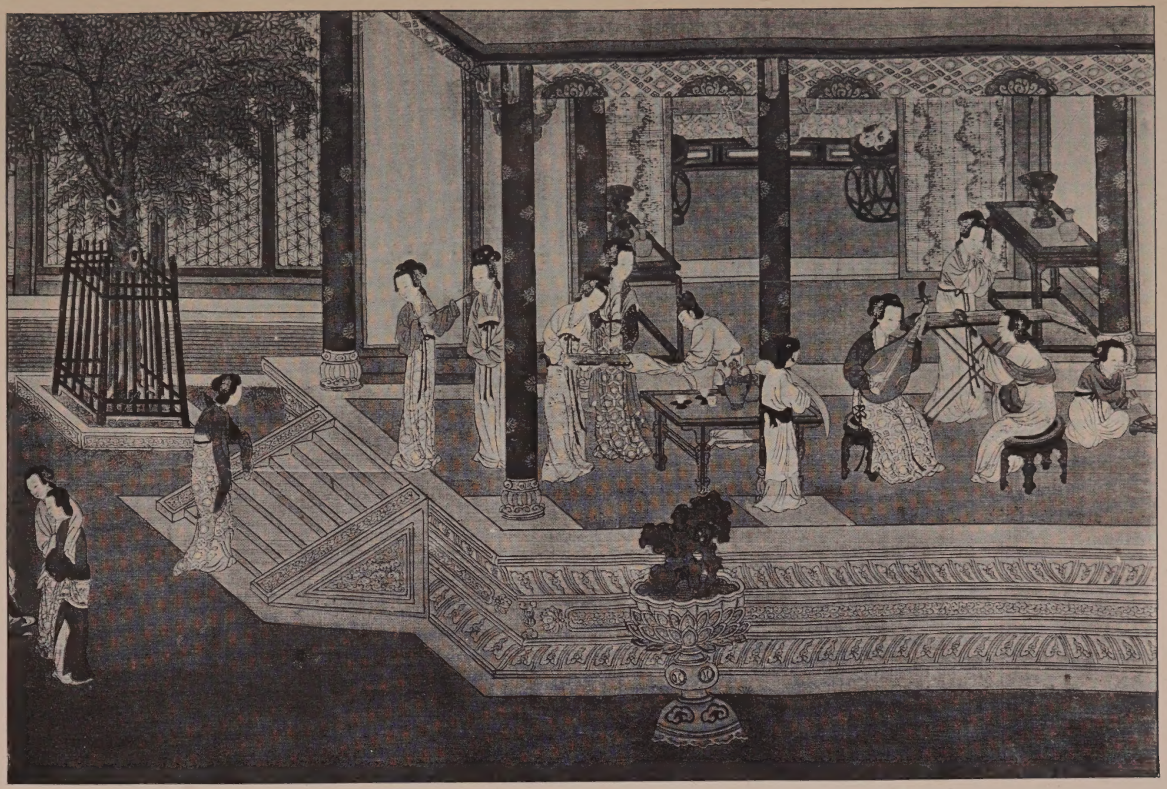


FIG. 131.—CH'IU YING 15TH CENTURY, A.D.
Springtime in the Imperial Palace of the Han dynasty.
British Museum.
No. 261–1902.
L. of Roll 15 ft. 1 in., W. 12¼ in.

(*See* page 143.)

FIG. 132.—MU-AN. 17TH CENTURY, A.D.
Bôdhidharma crossing the Yangtsze on a Reed,
British Museum.
No. 86–1881.
L. 34½ in., W. 15⅛ in.

(*See* page 143.)

Fig. 133.—Miaotzŭ Manners and Customs.
Open-Air Music and Singing in the Spring.
(*See* page 144.)

FIG. 134.—MIAOTZŬ MANNERS AND CUSTOMS.
The "Couvade."
(*See* page 144.)

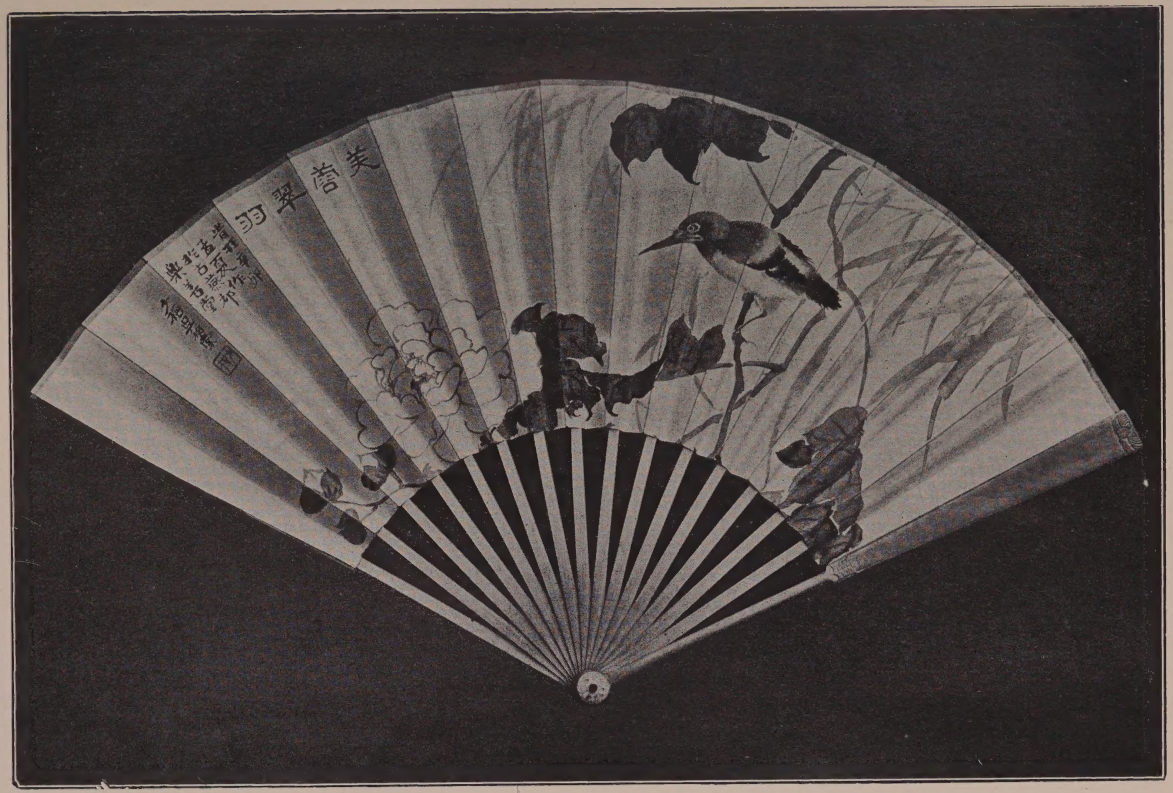


FIG. 135.—WU SHU-CH'ANG. 19TH CENTURY, A.D.
Fan with rose-mallow and kingfisher. Width 20 in

(*See* page 144.)

"Shang Lin Park" of the Emperor Wu Ti, a vast pleasaunce which was thrown open in the year B.C. 138 for a concourse of nobles and scholars from all parts of the empire. A companion picture of the above, known as "Han Kung Ch'un," *i.e.*, "Spring-time in the Palace of the Han," is now in the British Museum, a little piece of which is illustrated in Fig. 131, a party of musicians tuning their instruments and making ready to accompany a pair of graceful dancing ladies, who are trying their steps beyond the pillar on the right, but have been cut out by the photographer —unfortunately, as they lent animation to the scene. The picture, as a whole, is that of a walled palace with pavilions, kiosques, and gardens with flowering trees, and the long scroll as it is unrolled exhibits a succession of picturesque groups of court ladies in brocaded robes with flowers in their hair gathering or watering flowers, reading, painting, playing chess and other games or otherwise occupied. The empress appears at last, seated, with a eunuch attendant holding up a long-handled banner fan over her head and a host of waiting damsels behind, having her portrait taken by an artist who is putting his last touch of vermilion to the lips. Finally comes a solitary, pensive figure standing on the verandah, looking at a lake the banks of which are fringed with willows clad in their spring garb of bright green. The signature reads "Shih-Fu Ch'iu Ying chih." "Ch'iu Ying (styled) Shih-Fu *fecit*," and the artist's *nom de plume* Shih-Chou is inscribed in a little gourd-shaped frame underneath. The Chinese critic in his certificate, written on the scroll in 1852, says that he has carefully compared the signature with other examples and that it is certainly genuine.

Fig. 132 is an example of a Buddhist religious picture, a conception of Bôdhidharma, the 28th Indian and first Chinese patriarch, on his journey from Canton to Loyang in 520, as he is miraculously crossing the great Yangtsze river standing upon a reed plucked from the bank. It is in the Anderson Collection, and is of late Ming date, the first half of the seventeenth century,

being attributed to Mu-An, a Chinese monk who lived at a Buddhist temple in Japan.

The general decadence of art which set in towards the close of the Ming dynasty is declared to have become *un fait accompli* under the Manchu line, and there is no room here to search for any exceptions to the rule; nor is there yet any renaissance in sight. One of the subjects, apart from art, which is of some interest outside China, is the description of the peculiar manners and customs of the aboriginal hill tribes of the interior known as Miaotzu. These interest the Chinese from the light they have thrown upon their own ancient ballads, and they are profusely illustrated in manuscript albums, which find their way occasionally to our ethnological museums. Two of the coloured illustrations, rough as they are, are reproduced in Figs. 133, 134. The first shows a group singing part-songs, with three men playing stringed instruments and a mouth-organ of bamboo pipes, beside two girls clapping their hands, while an old woman looks on benevolently standing behind. These meetings are described as customary in spring for making marriages; in another picture a party in gala dress is dancing round a maypole hung with banners and branches of flowers. The second (Fig. 134) shows one of their most peculiar customs, which was noted by Marco Polo, and has been described by Professor Tylor under the name of "couvade." The father is seen through the window of the cottage lying on the couch, nursing the new-born babe, and the mother outside coming with his food—he must be treated as an invalid in this way, we are told, for a month, or disaster will result. Butler must surely have been thinking of Marco Polo's story of the natives of Zardandan when he wrote in "Hudibras"—

> "Chineses go to bed
> And lie in, in their ladies' stead."

One branch of art in which the Chinese artist of to-day has not altogether forgotten his cunning is that of birds and flowers. The fan in Fig. 135 would prove this, had it been possible to

reproduce the warm colouring of the gay kingfisher and the soft tints of the rose-mallow blossom, relieved by the sober shaded greens of the leaves. It is headed *Fu jung ts'ui yü*, "Hibiscus and kingfisher," and is inscribed "Painted at the ancient Yen Fu (Peking) in the first summer month of the cyclical year *hsin mao* (A.D. 1831)," with the artist's signature and seal attached.

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